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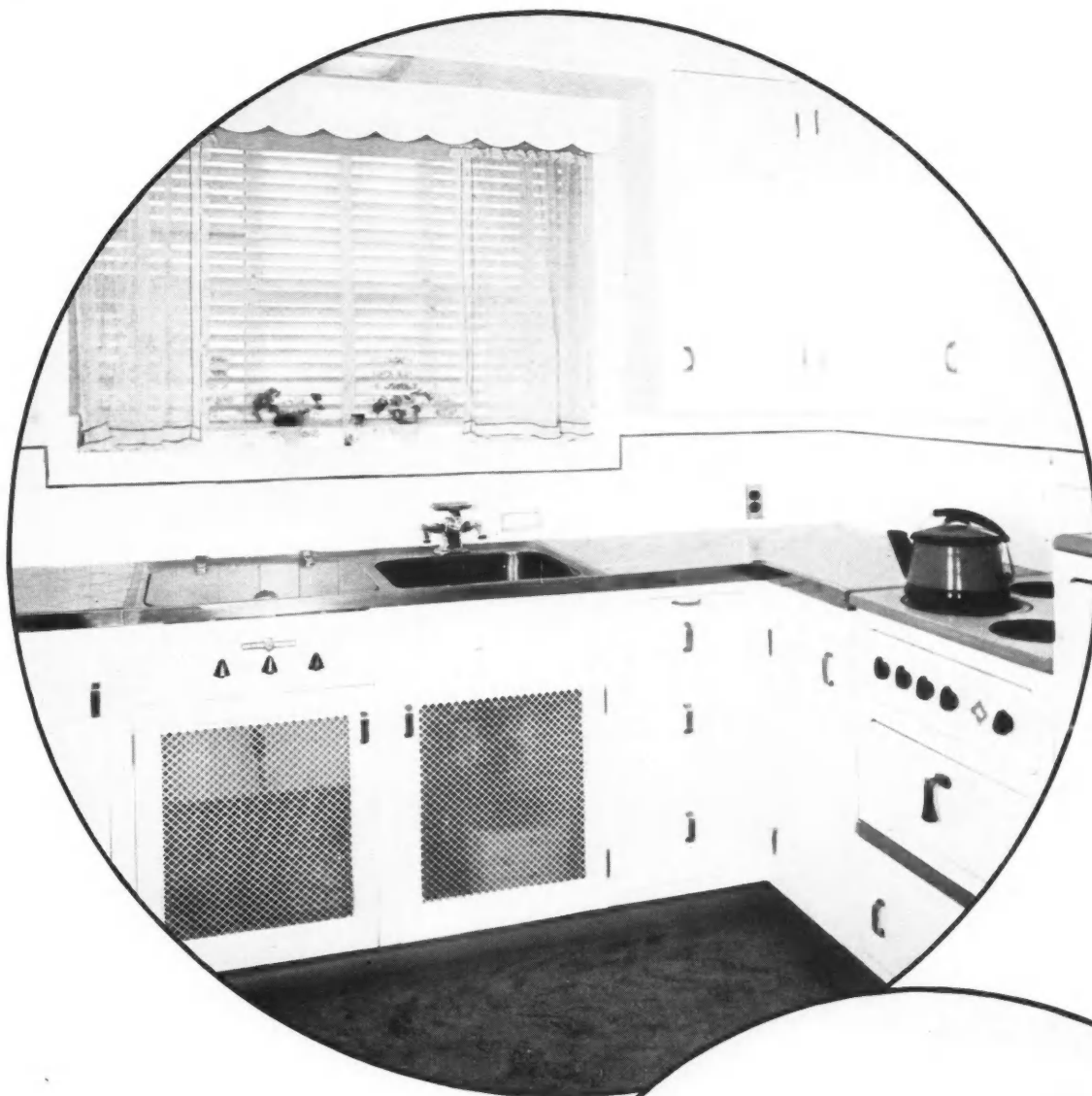
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Photograph by Stuart O'Brien

ACANTHUS

By PAUL T. FRANKL, A.I.D.

THE School of Architecture of my home town, Vienna, like the Beaux Arts in Paris, is highly conventional, and if there is anything in the world to discourage young talent from pursuing its aim, these schools certainly point the way.

The first step in the wrong direction of teaching an art that should and must be alive is by starting at the wrong end. Architecture, like history should start with the present, and the problems confronting us, and like a film in reverse, roll back through previous civilizations, showing us the solutions others have found, and in doing so have contributed to the history of mankind.

Our architectural training in Vienna started with the art of ancient Egypt which was briefly dismissed as primitive. Let it be understood right here that there is no such thing as primitive art. Certainly Egyptian art was far from primitive, it was based on geometrical systems; it was highly conventional and in its simplicity reached a height never attained thereafter. The pyramids not only solved the unemployment problem of their day for three hundred years at a stretch, they also have proven to be the most secure vaults the world has ever known, and are monuments of a great

culture. Our present scientific expeditions of grave robbers, stripping those tombs of their priceless documents to put them on exhibit in side shows at our metropolitan museums do not speak well for our good judgment.

From ancient Egypt our studies took us across the Mediterranean, this inland sea of classic culture, to ancient Greece, where art flourished at its height during the period of Praxiteles and the temples of the Acropolis.

The pinnacle of Grecian art we were told was represented in the flowering of the Corinthian style and the introduction of the Acanthus leaf into architecture. A dried Acanthus leaf taken from the pages of an old herbarium, carefully preserved under glass, the color of old bones dried in the desert, was hung up in our class room, witnessing to future generations of architects that the Greeks not only had a word for it, but that actually once upon a time there was such a thing as an Acanthus.

In rebellion against this early education, many of us have turned modern, seeking a style that is our own, in preference to styles that were Greek to us.

Writing this today in the living room of my California abode, I am seated before a

bowl filled with beautiful sprays of white blossoms. Their graceful curves give motion to the flower arrangement that is humble in its unpretentious simplicity. A bowl of blooming Acanthus stands before me. The shiny leaf is the same that inspired the Greeks and the long stemmed willowy spikes have been cut from the vacant lot adjoining ours where they grow as a weed. The Acanthus is beautiful. There is nothing wrong with the weed, but there is a lot to be said against our present system of education. If the classics were not drilled into us at school we would in later years enjoy reading them. Shakespeare, Molière, Goethe, like the Acanthus have been presented at school as classics cut and dried and every flicker of life taken out of them.

Modern art in its simple forms and severe lines may be a good deal drier than many periods of the past, but we enjoy it for we have had a hand in it, we were allowed to discover it, to play with it, to shape it and mould it to our hearts' desire. It is beautiful to us as was the Acanthus to ancient Greece, and as would be the Acanthus to us if we were only allowed to enjoy it quietly in its natural beauty rather than to admire its classic importance.

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Photograph by Otto Rothschild

HOLLYWOOD BOWL

MUCH is heard these days of Salzburg's great festivals being transferred to America. And yet, those who look and listen know that for more than a decade and a half summer festivals unsurpassed by any events in the world have been produced right in the heart of Hollywood.

Hollywood Bowl, the largest natural amphitheater in the world, is about to begin its 17th festival season of Symphonies under the Stars. For eight weeks every summer hundreds of thousands of people from all over the nation sit enraptured in the quiet hills listening to the world's finest music, or watching the pageantry of the dance.

The outgrowth of a community enterprise, Hollywood Bowl was established in 1922. Without deviation it has maintained a high standard of musical and artistic excellence. In the early years of the Bowl, the eager listeners made their pilgrimage to the quiet hills and sat on crude benches on uneven ground. Four years after the first season, a new shell was erected and new benches set in permanent concrete bases were installed.

Four million persons have attended Hollywood Bowl concerts in the past sixteen years. They have heard symphonies conducted by ninety-two conductors from fifteen countries representing Russia, Spain, Germany, England, Canada, Italy, France, Austria, Cuba, Holland, Switzerland, Mexico, Japan, United States and Australia. They have heard grand operas produced in lavish settings with world renowned artists singing the principal roles.

More than five hundred performances have been given in Hollywood Bowl since it was founded. Two hundred and fourteen soloists including one hundred and forty-three native Americans have performed in the Bowl. Of these eminent artists, fifty-one were pianists, twenty-one violinists, forty-four sopranos, twenty-four tenors, twenty-seven baritones, fourteen contraltos and three basses.

In the forthcoming season an unusual group of events is on schedule. Opening with Wagner's lyric-drama "Die Walküre" starring Maria Jeritza, world famous soprano and featuring noted singers of the Metropolitan Opera, the season will embrace eight weeks of concerts.

Following the opening opera comes José Iturbi, Spanish conductor who appears in his double capacity as conductor and piano soloist. Other conductors, each having four concerts are: Arthur Rodzinski, conductor of the Cleveland Symphony Orchestra; Eugene Goossens, Cincinnati Symphony and Dr. Otto Klemperer, conductor and musical director of the Philharmonic Orchestra of Los Angeles.

Soloists this season will include: Rosa Ponselle, soprano; Richard Crooks, tenor; Walter Gieseking, pianist; Toscha Seidel, violinist and others. Grand operas in addition to "Die Walküre" will be "Martha" in English, conducted by Pietro Cimmini; "Mme. Butterfly" conducted by Richard Lert and "Cavalleria Rusticana" conducted by Carlo Peroni.

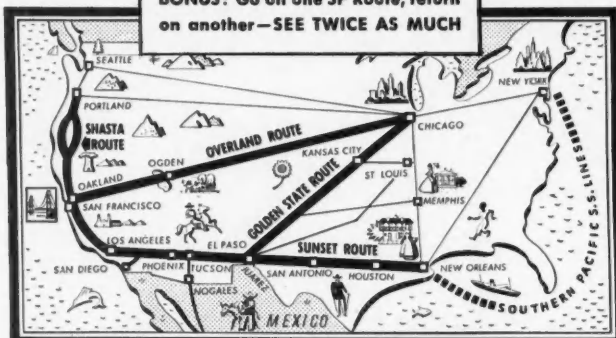
The season is divided into three concerts a week: Tuesday, Thursday and Friday nights. Grand operas, special features and ballets will be given Tuesday nights; symphony concerts Thursday nights and soloists Friday nights.

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George Bernard Shaw, Irish by birth, British by choice, original in every word and action, has never objected to being photographed and thereby loses nothing in popular interest, whether clothed as Mahatma Gandhi, in plus-fours, or as turned out by a Bond Street tailor. Supreme dramatist and satirist, his plays have an equal versatility and appeal. They are never dated. The thought that marked the dialogue of the early dramas makes it doubly effective now. This may be checked at the Playhouse in Pasadena where the annual Midsummer Drama Festival is in progress, presenting "Seven from Shaw" to August 13. Patio breakfasts, each Wednesday morning at 8:00, are shot through with Fabian shafts as the various distinguished speakers give their opinions and ideas as to the man and his plays. This cycle of Seven Shavian dramas is covered by lectures each Sunday evening in the Recital Hall of the Playhouse, dealing with the play of the forthcoming week. These are open to the public and are conducted by Frayne Williams, well known drama authority and lecturer, and who was an associate of the dramatist during the Fabian Society days in London.

Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS & ARCHITECTURE, 2404 West Seventh Street, Los Angeles, at least ten days previous to date of issue, the fifth. Edited by Ellen Leech.

ANNOUNCEMENTS

SEMANA NAUTICA, the sixth annual marine celebration at Santa Barbara, is held July 2-4, and includes a varied sports and sailing program. July 5-6-7, the Blue Star Pacific Coast Championship is under way. Entries are limited to a maximum of three boats from each fleet.

COUNTY FAIRS always attract and this is particularly true of the Santa Barbara County Fair, held at Santa Maria, July 18-24, the town midway between San Francisco and Los Angeles and the home of the famous Santa Maria Inn.

NATIONAL PARKS provide special programs during the month. The annual rodeo is held at Ahwahnee Sports Field, Yosemite, July 4; the John Muir Centennial Pageant, is presented July 10, followed by the U. S. Constitution Sesquicentennial, at the same place, July 24.

CALIFORNIA RODEO, one of the best known of the horse fairs and stock shows, is held at Salinas, July 14-17. The fore-runner, the Outdoor Girl contest, is July 13.

SANTA BARBARA'S thirteenth annual National Horse Show is scheduled for July 25-31, with entries from the important stables of the East and the West.

THE HORSE SHOW at Coronado is the eleventh annual and is held at the Country Club, July 19-24.

IN TENNIS competitions two important events are: 5th Annual Invitational Tennis Tournament at Del Mar, July 8-10. Annual "Open" Tennis Tournament at La Jolla Playgrounds, July 12-17.

PUBLIC LIBRARY, Los Angeles is showing to July 22 the "Fifty Books of the Year," the annual exhibit sponsored by the American Institute of Graphic Arts of New York City. The selection is based on format, type design and binding, and suitability of design to the text. The selections include limited editions, university press publications, miscellaneous trade books, five children's books and three text books.

SUMMER SCHOOL at 1300 Wilshire Blvd., under the direction of Norman Edwards and William Allen, opens July 4 and continues five weeks. The subjects presented are shadow box composition, color harmony, flower arrangement, direct brush technic, commercial design and design seminar, planned to meet the demand of present day art activity.

WHITTIER COLLEGE-BROADOAKES summer session at 714 West California Street, Pasadena, closes the first term, July 29, and opens the second term, August 1, continuing to September 2. The department of Fine and Industrial Arts is under the direction of Misses Amy McDermid and May Nichols of the Amymay Studios. Subjects in this department are methods in industrial arts, arts and crafts, art appreciation, and education projects.

THE INTER-COUNTY GARDEN CLUB, composed of expert amateurs of five counties, meets at the Picnic Grounds, Laguna Beach, July 11, at 10:30 A.M. Seacoast Planting is the subject discussed, and John Van Dyke Manning addresses the meeting. During the afternoon gardens of Laguna are visited. During the summer the meetings of this Garden Club are open to the public and interested gardeners are cordially invited.

EAST BAY GLADIOLUS SOCIETY holds the annual show, July 23, at the Earle C. Anthony Building, Oakland.

AWARDS in the recent national competition sponsored by the American Gas Association went to seven Los Angeles architects and students of architecture. The contest was divided into two parts, competition in house design and in neighborhood planning. Over 5,000 designs were submitted and it is anticipated that the winning design will be used for the erection of a model gas-equipped home in the New York Fair's "Tomorrow Town." A display of reproductions of the winning designs is held in the Architectural Department of the Building Material Exhibit, Architects Building, Fifth and Figueroa Streets, Los Angeles, during the week of July 18.

SUMMER CALENDER at Hotel Del Coronado offers varying entertainment. The 23rd Annual Invitational Tennis Tournament continues through July 4. Hawaiian parties prevail, July 8-14, during the stay of Johnny Noble and his Hawaiian Girls Glee Club, and include a costume ball, a moonlight party at the surfside pool, and a special Hawaiian party in the Circus Room.

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The June meeting of the Producers Council was held in conjunction with Glad-ding McBean & Company at their plant in Los Angeles and was unusually well attended. A candid photograph by Maurice Lanfre shows Earl Heitschmidt, Atholl McBean, Fred B. Orman, Al Barnes, Arthur Edwards and Jesse Stanton.

MEETING of the Pacific Coast Region, National Council of State Garden Clubs, is held at the Olympic Hotel, Seattle, July 28-30. Following the meeting trips are arranged to Victoria and to Alaska.

WOMEN'S UNIVERSITY CLUB holds no regular meeting until fall but sponsor a series of benefit parties for charities. The first is given, July 27, at the Del Mar Club.

AT DEL MONTE two events capture the attention during the month. The California Junior Golf Championship, July 8-10, and the Del Monte Kennel Club Dog Show, July 24.

HORSE RACING, under legalized pari-mutuel, prevails at the Hollywood Turf Club, Inglewood, through July 23. Under the same conditions racing continues at the Del Mar Turf Club from July 29 through September 5.

A NEW RIDING CLUB goes forward under the title, "The Immortals" and meets twice a week at the Gouldmont-Flintridge Riding Academy. San Marino, Pasadena and Glendale are represented in the membership.

FOR THE NAUTICAL MINDED the days provide varied entertainment. The Golden Jubilee Water Sports Carnival is seen at Long Beach, July 15-17. At Newport-Balboa ten gold cups with ten additional medals are awarded winners in the third annual Flight of the Snowbirds, July 17, when probably more than a hundred tiny sailboats take part in this event. This fleet of racing craft, piloted only by youngsters, starts opposite the Balboa Pavilion with the course laid toward Newport Beach. Balboa Bay Regatta, small boat division, July 19-24. Times Trophy Race (Los Angeles Yacht Club); series races Coronado and Alamitos Bay; Stars, Newport, Santa Monica, July 23. Nordlinger Trophy Race; Craig Trophy race, Long Beach, special races all classes, San Diego; stars, Long Beach, Newport, Santa Monica; series races, Alamitos Bay, July 24. Hearst Outboard Regatta, Long Beach, July 31.

COMMUNITY DANCES at the Civic Auditorium, Pasadena, offer famous dance orchestras through the year, reaching a peak, July 22-23, when Ted Lewis presides. Other orchestra leaders for the month are, Merle Carlson, July 1-2; Carol Lofner, July 8-9; Spud Murphy, July 15-16, and Leighton Noble, from the Palace Hotel, San Francisco, July 29-30.

SCHOOL OF THE THEATER, Pasadena Playhouse, continues the summer session to August 6. The instruction is of particular value to teachers, directors, staff representatives of Little Theater groups and college graduates who are interested in dramatic work.

INGLEWOOD is staging another "Bridge Tournament under the Stars," July 30.

THE FIRST Los Angeles Air Conditioning, Cooling and Heating Show will be held daily and evenings July 7 to 10, inclusive, in the building of the Thermo Air Conditioning Institute, at 186 South Alvarado Street, Los Angeles. Architects, contractors, and all people interested in building are invited to attend. The purpose of the show is to present to the public, for the first time, a group of exhibits that will show how air conditioning and refrigeration work in the cooling, humidifying, heating, and purification of air. Winter air conditioning with all its advantages will be demonstrated.

MUSIC

THE BACH FESTIVAL, the fourth annual, is held at Carmel, July 18 to 24, and includes five concerts, two organ recitals, and five lectures. The Sunday concert will be nationally broadcasted, 8 to 9 p.m. over NBC Blue Network. Gastone Usigli is the conductor, with Sascha Jacobinoff as guest conductor. Bernard Callery, assistant conductor. Presented by Denny Watrous, producing managers. The local orchestra and chorus is augmented by visiting professional artists from various sections of California.

HOLLYWOOD BOWL'S season of Symphonies Under the Stars opens July 12 with a production of the grand opera, "Die Walkure" conducted by Richard Hageman. The season offers twenty-four concerts, given Tuesday, Thursday and Friday nights; and five operas, two ballets and three special feature nights comprise the Tuesday series. On Thursdays symphonies are heard, while Fridays feature vocal and instrumental soloists. Symphony conductors are Jose Iturbi, Artur Rodzinski, Eugene Goossens and Otto Klemperer. Opera conductors are Richard Hageman, Carlo Peroni, Pietro Cimini and Richard Lert. Soloists heard in July are Rosa Ponselle, soprano, July 15, and Richard Crooks, tenor, July 29. Jose Iturbi and his sister, Amparo Iturbi, are featured as duo pianists, July 22.

SYMPHONY ORCHESTRA of San Diego present their Midsummer Night Symphonies, Tuesday and Friday evenings at the Ford Bowl, Balboa Park. Miss Edith Knox is the soloist, July 12, and plays the Ravel concerto for piano with Constantine Bakaleinikoff conducting the combined San Diego Symphony and Federal Music Project orchestras.

COMMUNITY MUSIC ASSOCIATION of Redlands, Mrs. George Mullen, president, offers an unusually interesting series of concerts in the Redlands Bowl for the summer season. July 5, Percy Grainger, pianist, is the artist. July 8, Tandy Mackenzie, tenor; Marie von Essen, contralto; Grace Overon, soprano; Lester Hodges, accompanist. July 12, Mary Cook Coward, soprano, and Stan Englund, bass, with Raymond McFeeters, accompanist. July 15, Myra Kinch concert dancers. July 19, Emery Darcy, baritone, and Dorothy Wade, child violinist. July 23, Ruth Miller Chamlee, soprano; Josef Piastro, violinist, and Helen Mead Little, flutist. July 26, Riverside Music Association presents the program. Federal Symphony, James K. Guthrie, conductor, and Elizabeth Paine, piano soloist, open the August series, the second.

KOLISCH QUARTET is presenting a series of chamber music concerts at Wheeler Auditorium of the University of California, Berkeley. The current concerts are given on Thursday afternoons, July 7 and 14.

HALF HOURS OF MUSIC at the Greek Theater of the University of California, Berkeley, continue on Sunday afternoons at 4 o'clock.

VANCOUVER SYMPHONY ORCHESTRA, under the direction of Allard de Ridder, instigated the construction of an outdoor concert bowl several years ago. This bowl is known as the Stanley Park Shell and here a three months' summer music season is presented.

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Santa Fe

FESTIVAL GUILD of Santa Barbara sponsors a summer festival music series of three events at the County Bowl, July 23, August 20, and September 3. Mme. Maria Jeritza, soprano, is the soloist for the opening concert. Adolph Bolm is presenting his company in "The Rivals", the ballet written for him by Henry Eicheim, who also directs the number. The music is based on themes of ancient China. An orchestra, composed of musicians from the Los Angeles Philharmonic, appears at all three concerts. Mme. Lotte Lehmann, soprano and lieder singer, will be the soloist of the second event. Rock Ferris will offer piano numbers, and the Horton Dance Group appears. Richard Bonelli, baritone, is the soloist for the last concert, and the San Francisco Opera Ballet will be seen. Isaac Van Grove is the general musical director.

THEATER NOTES

PLAYHOUSE, Pasadena, in assuming the role of State Theater is no less a community organization, alive to the demands of the public and responding in kind with the best plays obtainable. In arranging for the fourth annual Midsummer Drama Festival care was exercised in the selection of a dramatist and his plays. Finally the choice became "Seven from Shaw," a cycle of man and civilization in seven plays from the pen of the great Irish wit and satirist, George Bernard Shaw. Matinees, Wednesday and Saturday.

June 27-July 2, "Arms and the Man."
July 4-9, "Major Barbara."
July 11-16, "Heartbreak House."
July 18-23, "On the Rocks."
July 25-30, "Back to Methuselah" (Part 1).
Aug. 1-6, "Back to Methuselah" (Part 2).
Aug. 8-13, "Back to Methuselah" (Part 3).

Wednesday morning breakfasts, held in the Playhouse patio, are pleasant features of the Festival season. These are under the direction of Mrs. Oliver C. Bryant, who presents as guests of honor many well known personalities of stage and screen, as well as representatives of state and civic bodies. These breakfasts are open to the public.

An interesting series of six Sunday evening lectures are presented in the Recital Hall, reviewing the works of Shaw.

MEXICAN PLAYERS at the Padua Hills Theater, near Claremont, are giving "Tres Puertas" through July 1 to August 27. The Three Doors, which is the translation of "Tres Puertas" is not a play but a portrayal of three distinct sections of Mexican folk life. The first group pictures Yucatan and the mysteries of the ancient Mayans. Michoacan is the motif for the second, from whence come many of the folk arts of Mexico. Tehuantepec is typified by the Sangunga, which is danced in this group. Performances are given evenings, Wednesday through Saturday, with matinees on Wednesday and Saturday.

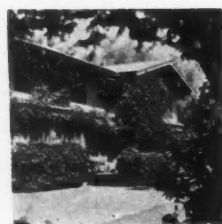
HENRY DUFFY opens his Spring Drama Festival July 15 to continue ten weeks. Several young members of well known families are cast, including Nina Clemens, granddaughter of Mark Twain and daughter of Ossip Gabrilowitch, pianist. Also Alan Hersholt, son of Jean Hersholt; and Betty Bacon, daughter of the late Frank Bacon.

GATEWAY PLAYERS CLUB, 4212 Sunset Blvd., Los Angeles, continues "One Hollywood Day", a three act comedy by Bee Humphries, through July.

LOBERO THEATER, Santa Barbara, is presenting a summer series of plays under the direction of Arthur J. Beckhard. "Borrowed Time" is the current production, opening July 4.

EDWIN DRAKE announces the production of "Separate Maintenance," by Onota Watana, at his theater, opening July 18. This theater is known as the Patio Playhouse. Edwin Drake took over the old Beverly Hills Little Theater building, refurbishing and redecorating, with the intention of operating for the entire season.

STUDIO VILLAGE GUILD, 1749 N. La Brea, Los Angeles, continues "Who's Hokey," a three-act comedy by Katharine Kavanaugh.



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"Enfolding Hills," a painting of a Laguna scene by a Laguna artist, William Wendt.

ART CALENDAR

CARMEL

CARMEL ART ASSOCIATION: Paintings by members.

CORONADO

GALLERIES, Hotel del Coronado: Exhibition of the work of California artists.

DEL MONTE

DEL MONTE GALLERIES, Hotel del Monte: Work of Western artists.

GLENDALE

TUESDAY AFTERNOON CLUB, 400 N. Central Ave.: Paintings by members of the Art Department.

HOLLYWOOD

ASSISTANCE LEAGUE, 5604 De Longpre Ave.: Exhibitions of old Samplers.

PRINT ROOMS, 1748 N. Sycamore: An unusual selection of fine prints.

MAGNUSSEN STUDIO, 9047 Sunset Blvd.: Metal art craft, specially emphasized in jewelry.

KANST GALLERIES, 6182 Mulholland Dr.: Paintings by internationally known artists of the conservative school.

PUBLIC LIBRARY, Hollywood Blvd. & Ivar Sts.: Rotating exhibitions of the work of local artists, changed monthly.

LAGUNA BEACH

LAGUNA BEACH ART GALLERY: Summer exhibition by members of the Laguna Beach Art Association.

SILVER BELL, 492 Coast Blvd.: Prints and pottery from local artists.

LOS ANGELES

ART COMMISSION, Room 351 City Hall: During July flower paintings by Jennie Crawford, well known local artist, will be shown. Open daily except Saturdays, Sundays, and holidays from 8 a.m. to 5 p.m.

ART COMMISSION, 25th floor, City Hall: Exhibit by Orpha Klinker, internationally known Los Angeles artist, will be continued. Eighteen oil paintings showing old adobe buildings and the Court House, which was recently demolished. Open daily, 9:30 a.m. to 4 p.m., except Saturdays and Sundays.

BILTMORE SALON, Biltmore Hotel: General exhibition of paintings. Selected etchings and sculpture.

BARKER-AINSLIE GALLERY, 7th & Figueroa: The work of contemporary Californians. From July 15, showing of English paintings.

CHOUINARD SCHOOL, 841 S. Grand View: Annual exhibition of the work of students.

BUILDING MATERIAL EXHIBIT, Architects Bldg. 5th & Figueroa: Opening July 18, display of reproductions of the winning designs in the national competition sponsored by the American Gas Association.

FOUNDATION OF WESTERN ART, 627 S. Carondelet St.: To July 15, exhibition selected from 1937-38 season's prize-winning oils and watercolors.

FEDERAL ART PROJECT GALLERY, 408 S. Berendo St.: Continuous exhibit of oils, watercolors, sculpture, lithographs and ceramics. Open daily 9 a.m. to 6 p.m.

LOS ANGELES MUSEUM, Exposition Park: To July 15, Otis Art Institute; to July 20, lithographs by Daumier and Gavarni. Opening July 1, exhibition of Los Angeles County School Art.

LOS ANGELES PUBLIC LIBRARY, 530 S. Hope St.: Watercolors by Orr Butler. Annual exhibit "Fifty Books of the Year," selections based on format, type design and binding.

PUTZEL GALLERIES, 6729 Hollywood Blvd.: Group exhibition of famous moderns.

OTIS ART INSTITUTE, 2401 Wilshire Blvd.: Summer session from June 27 to August 6.

SOUTHWEST MUSEUM, Highland Park: Continuous exhibit of American Indian arts and crafts. Open daily except Monday from 1 to 5 p.m.

STATE EXPOSITION BUILDING, Exposition Park: Permanent collection of paintings.

STENDAHL GALLERIES, 3006 Wilshire Blvd.: The works of Grant Wood. Paintings by Jean Decker.

FRANCES WEBB GALLERIES, 2511 W. 7th St.: Paintings by California artists.

U. C. L. A. CAMPUS GALLERY: Summer exhibition, arranged by the art department.

U. S. C. CAMPUS GALLERY: Summer session art exhibition.

LONG BEACH

ART ASSOCIATION, Villa Riviera: Paintings by members.

MILLS COLLEGE

MILLS COLLEGE ART GALLERY: To August 6, exhibition of the works of Leon Kroll. Open daily except Saturday from 2 to 5 p.m.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Work by members of the Art Association.

PASADENA

HUNTINGTON HOTEL GALLERIES: Paintings by Frank Moore.

JOHN C. BENTZ GALLERIES, 27 S. El Molino Ave.: Collection of old prints, Chinese art and ceramics.

PUBLIC LIBRARY, Walnut at Garfield St.: Selected paintings from the Everett collection.

JEAN DE STRELECKI GALLERIES, Vista Del Arroyo Hotel: Paintings by California artists.

RIVERSIDE

RIVERSIDE ART ASSOCIATION, Rotunda of Mission Inn: Exhibitions by members, changed the first and fifteenth of each month.

SACRAMENTO

CALIFORNIA STATE LIBRARY: During July, etchings and drypoints by contemporary British artists.

SAN DIEGO

FINE ARTS GALLERY, Balboa Park: During July, Watercolor Annual (Californian), auspices San Francisco Art Association; watercolors by James Couper Wright; 10th annual southern California art exhibition.

LOS SURENOS ART CENTER, 2616 San Diego Ave.: Art craft.

SAN FRANCISCO

AMBERG-HIRTH GALLERY, 165 Post St.: Modern craftwork, metals, ceramics, wood and textiles.

DE YOUNG MUSEUM, Golden Gate Park: Opening July 1, U. S. Camera Salon; through July 17, Swedish applied arts; through July 20, recent accessions. Throughout July, photographs of Mexico by Fritz Henle, original drawings for Puck lent by the bookshop of Harry Stone, exhibition for the blind, and children's paintings from San Francisco community centers under instruction of Federal Art Project. Opening July 23, European and American silverware from three centuries.

PAUL ELDER GALLERY, 239 Post St.: Watercolors by Victor De Wilde, July 5-23. Paintings by Burmah Burris from July 20 to August 13.

GRAVES STUDIO & GALLERY, 1335 Sutter St.: An exhibition of the work of the leading West Coast artists from June 10 to August 31. The exhibition will be open Monday through Friday from 10 a.m. to 5 p.m. and Tuesday evenings from 5 p.m. to 10 p.m. In order to show several examples of each artist's work, the gallery will be rehung several times during the summer.

NATIONAL BUREAU OF ARTISTS AND CRAFTSMEN, 557 Market St.: Watercolors and colored etchings by Florence Terry.

PALACE OF THE LEGION OF HONOR, Lincoln Park: Through July 24, loan exhibition of Venetian painting. Throughout July, exhibition of watercolors and drawings by Edward Johanson, Edward R. Strawbridge, and Mark Milsk.

SAN FRANCISCO MUSEUM OF ART, Civic Center: To July 6, paintings by John Mott-ram. To July 20, paintings by Shottwell Goeller Wood. July 20-August 2, group show, headed by H. Oliver Albright. Through the month: Exhibition of Impressionism.

SAN GABRIEL

SAN GABRIEL ART GALLERY, 343 Mission Dr.: Paintings and prints by invited artists. Exhibition by local craftsmen.

SAN MARINO

HUNTINGTON LIBRARY & ART GALLERY: Eighteenth century English paintings. Flemish and Italian primitives. The library exhibitions are supplemented each month by a special showing. The botanical gardens are also open to the public. Open daily, 1:15 to 4:30, except Monday.

SANTA BARBARA

CHAMBER OF COMMERCE ART GALLERY: Oils and watercolors by Santa Barbara artists. Exhibition changed every two months. Closed on Sundays.

SANTA MONICA

SANTA MONICA ART ASSOCIATION: The work of members of the Association.

STANFORD UNIVERSITY

STANFORD ART GALLERY: Summer exhibition by members of the art department.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: Permanent collection of paintings.

SEATTLE

SEATTLE ART MUSEUM, Volunteer Park: July 7 to August 7, paintings by Amedeo Ozenfant; drawings from the Wiff Collection; watercolors by Nicholas Brigante; sculpture and paintings from the museum collection; Seattle group show; exhibition of graphic arts, and prints by Barbara Boubanoff.

OTIS ART INSTITUTE

SCHOOL OF THE LOS ANGELES MUSEUM. DAY AND NIGHT CLASSES IN ALL BRANCHES OF FINE AND COMMERCIAL ARTS. CHILDREN'S CLASSES. THOROUGH BASIC TRAINING. STAFF OF EMINENT ARTIST INSTRUCTORS. LOWEST TUITIONS. ENTER AT ANY TIME.

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An informal dinner for two created by that master of chefs, Paul T. Frankl. The top of the table is dark brown lacquer with an edging of rosewood and legs of light maple. The chairs are the same brown upholstered in a rough cotton material of a champagne color. The rug is white and made of heavy cable loops. Photograph by Stuart O'Brien.

LAGUNA'S ARTISTS EMERGE AGAIN

By DOROTHY VAUGHAN

IT MIGHT have been the old lady from Dubuque, herself, who approached us one day on the main stem of Laguna Beach, notebook and tourist's guide in hand, to demand, "Where are all the artists?"

We looked hurriedly around. There wasn't a sign of a smock or an easel, so we regretfully replied that we couldn't put our finger on an artist at the moment.

The old lady frowned, consulted her notes once more, and said, in a most accusatory tone, "That's funny. I've been told that you kept your artists in a colony by the beach."

Laguna's artists are ordinarily shy, retiring folk. They go quietly about their business of painting, sculpting or engraving as their custom and talents direct, and leave only their works, perennially seen at the Laguna Art Gallery, as mute witnesses of their artistic proclivity. Sometimes, of course, you can catch an artist in one of the quieter coves, transferring to canvas his vision of Laguna's spray-veiled shore line. But, for the most part, Laguna's artists are like the groundhog who puts his nose above ground annually to show which way the wind is blowing. They emerge in recognizable form only during the annual Festival of Art.

During the Festival, so brazen does the usually reticent artist become, that he not only dons the garb of his calling, but the more bold may be seen daily at the Festival grounds engaged at their craft. Some of them even go so far as to explain how and why and what they are doing.

The Festival of Arts, going into its eighth performance this summer, from July 26 to August 6, holds a unique position. It exhibits and sells the work of local artists and craftsmen in painting,

sculpture, ceramics and wood carving in its fairgrounds set in a grove of eucalyptus and pepper trees against the golden backdrop of Laguna's hills. The sale of nearly a thousand dollars worth of varied art last year, at prices ranging from \$250 to \$5, and even sometimes as low as a dollar, testifies that artists and patrons mutually profit from finding an informal meeting place. The artist gains in finding a purchaser for his work; the patron may be acquiring for a modest sum a masterpiece of the future.

Supplementing the display of art and artists is a feature that has been developed as a "Laguna only" product: the Pageant of the Masters. Now five years old, the Pageant is interwoven into the Laguna tradition of art and beauty. The reproduction in living pictures of famous masterpieces—from Michel Angelo to Grant Wood—succeeds in finding the lasting quality of the masterpiece, not only in composition, color and harmony, but in capturing the inner spirit of the old and loved.

The Pageant of the Masters is a community undertaking. Directed and cast by its creator, Roy M. Ropp, Laguna artist-realtor, the types and prototypes of the old masters are found among Laguna's population. Ages of players range from infancy through septuagenarians; in occupation they vary as widely: artists, actors and dancers might be expected in such a cast; among the non-artistic participants are a former state legislator, a garage mechanic, an engineer, a bank clerk, an attorney, a hardware merchant, a laborer.

Although Mr. Ropp has been asked to repeat the Pageant for Salt Lake City, Pasadena, Hollywood, San Diego and other communities, he has so far confined his technique and efforts to Laguna. The

CALIFORNIA POET'S CORNER

A GROUP OF POEMS

By MARGUERITE H. HUBER

Cloud Fantasia

I chartered a cloud that was cruising by
On the quiet blue of the summer sky;
And lazily as a sea-gull floats,
I followed the course of sailing boats.

Out of my harbor, all alone,
I thought to find a port I had known.
Its shallow waters just could keep
A tiny craft afraid of the deep.

I sighted the bay I used to know,
Aflame with the late sun's after-glow;
I longed to touch its shining bar;
But found my needle swerved too far.

So back to my harbor I came at last,
With clouds like fishing boats drifting past;
With oar so light you never knew
That I had been away from you.

Daisy Chain

Daisies yellow, daisies white,
Spin a chain of summer gold,
Spin a pattern dark and light.

Weave it warm to clothe the old;
Weave it tight for boys and girls;
Bind them fast against the cold.

Gaily now the thin thread twirls;
Swiftly summer passes by,
And the daisy chain unfurls.

Swing it low and swing it high.
This is what the daisies know:
How to love and how to die.

Love lightly as the daisies blow;
When love is done, as lightly go.

Eucalyptus

They flaunt a tinted, glamorous skin,
And wear an alluring odour;
Then flirt unmercifully, when
The wind is passing over.

Our Poet of the Month

MARGUERITE H. HUBER has appeared in "Cycle" and other publications, and a number of her lyrics have recently been given musical settings by Charles Ridgway. She resides in Hollywood.

time and work necessary to perfect the reproductions of old paintings are a partial explanation of why Mr. Ropp makes his contribution only annually and locally. Even while the winter rains are falling, the schedule of the coming Festival's Pageant is arranged. Old favorites are reviewed; a new series is selected. Some forty tableaux are planned. Whenever possible, reference is made to the original painting, and it is no surprise to curators of Southland galleries to see a group of people standing attentively before some famous painting, easel in hand, recording color values, flesh tones, checking against a bundle of swatches fabric color and texture. The usual assortment of high school costumes and hurriedly dyed nightshirts is banned from Laguna's Pageant. Authentic reproductions of costumes are made especially for each picture.

When it is impossible to study the original at first-hand, the best color prints are mulled and conned. So familiar do the director and his assistants become with the types and characters to be portrayed that without hesitation they can spot a true type walking down the opposite side of the street. And the "type" is usually delighted to oblige, in spite of the hours required for costume fittings and rehearsals. Once chosen, the player continues his role annually, so long as the picture is reproduced.

Although the summer months bring the largest number of visitors to Laguna, they are privileged to see exhibited during their stay, captured bits of Laguna's perennial beauty in the Festival of Art.

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The "Scattergood Baines" serial heard Mondays through Fridays, from 8:00 to 8:15 p.m. over KNX and affiliated stations, includes Jane Morgan, Jess Pugh, John Hearne, and Jean Vander Pyl in its cast. They are shown here during a rehearsal, while Ray Erlenborn furnishes the sound effects.

ON THE AIR

HOLLYWOOD is speedily attaining an importance as radio production center comparable with its acknowledged position as motion picture center. Obviously this is because the wanted personalities are in Hollywood; but there are other factors involved.

Listening to the radio is now No. 1 U. S. pastime, so the survey-makers say, and going to the movies occupies the No. 2 spot. These related facts are of more than cursory interest. Note well that both recreations have attained much of their favor through the popularity of featured individuals romantically designated as "stars." Note, too, that the stars of radio frequently become stars of the screen and vice versa. Need we mention Cantor, Burns & Allen, Benny, Jolson, Crosby *et al*?

The broadcasting companies several years ago sensed the trend toward Hollywood. Columbia Broadcasting System and the National Broadcasting Company moved equipment and personnel to southern California with great rapidity.

Only last April CBS completed its impressive studio and office structure on the site of the old Christie Comedy Studios, on Sunset Boulevard between Gower and El Centro, in the heart of Hollywood.

This site, now known officially as Columbia Square is being visited daily by scores of interested tourists. In this respect, at least, the radio executives have cashed in on one of the major "headaches" of the picture business.

Whereas the movie studios look upon tourists seeking to visit the lots with something approaching anathema, the radio studios welcome visitors with open arms—at 40 cents per visitor.

CBS has enlisted and trained a smartly uniformed staff of guides. These young men, most of them college graduates, conduct the visitors to every point of interest at Columbia Square. Under their guidance tourists visit all of the broadcasting studios, see programs in rehearsal, watch the engineers direct network operations from "master control," make a recording of their own voice and then listen to the "play-back." Visitors also are permitted to view the Columbia Square Playhouse where several major trans-continental programs are broadcast each week, and the conducted tour winds up with an applause-winning demonstration of sound effects specially perfected for radio use.

Thus far in this article Columbia Square has been mentioned mainly as a radio outlet for the motion picture talent of Hollywood and as a tourist attraction. Actually, as times goes on, this structure will play a much more important role. It seems certain that it is destined to become increasingly important as an educational and cultural center.

Through Columbia microphones pours a constant stream of programs. Last year this one network presented more than 18,000 broadcasts . . . filling some 6,400 out of the 8,760 hours in the entire year.

Radio chains bring to their audience the music of many of the finest symphony orchestras, vocalists and instrumentalists; a host of excellent dramatic presentations, a myriad of educational features and current event programs. The variety of broadcasts is as broad as the range of human interests, and the fact is sometimes overlooked that the networks give a great preponderance of worthwhile fare.

Because of its inherent space-devouring advantage, radio is especially favored as a medium for disseminating news and information.

As often and as breathlessly as the center of world wide events shift, microphones move with them. It is this flexibility, this ability to "shrink space," which has made radio such a potent force in our present-day society.

History is made swiftly these days. Only radio as a means of mass communication, can keep pace with it.

On Friday, March 11, 1938 history was made in Vienna, swiftly and unexpectedly.

While it was still early afternoon in Vienna (and 7:56 a.m. in New York)—the prediction was made to CBS listeners that "... the Austrian tea-kettle is likely to boil over at any moment."

At 12:29 p.m. Columbia flashed the news that Chancellor Schuschnigg had postponed his referendum. At 2:15, that he had resigned. At 2:45, that German troops were crossing the Austrian border. At 3:43, that a swastika was flying over the Austrian Chancellory.

Thus, does network radio keep America posted on world affairs. National, state and local news coverage is a long-established function of radio. No longer does it excite public opinion. Today it has become the accepted source of news for millions of Americans. And here, on the Pacific Coast, radio is an even more popular source of news than elsewhere.

Fortune in April of this year published its interest-provoking survey of radio. The section devoted to "Newspapers versus News Broadcasts" reveals that "In rural districts, where it's a long road between R.F.D. post-boxes, the radio is more favored than elsewhere, but only 3.1 per cent more than in cities over 1,000,000. And unaccountably—unless it is due to better regional news broadcasting—the Pacific Coast exclusively favors the loud-speaker more than any other part of the country and class or condition of American: 34.4 per cent of its people get their news mainly from the air."

Interesting, too, are the chief reasons given for their preference by those who prefer the radio to newspapers as the main source of news. According to *Fortune* they are:

"Get news more quickly....."	28.4%
Takes less time to find out what's going on.....	19.5%
More interesting and entertaining.....	11.9%
Just don't read newspapers.....	7.6%
Radio fairer than newspapers.....	6.9%

Truly the air has become one of our greatest mediums of public information and discussion.

Accompanying this fact is a grave responsibility—a responsibility which CBS president William S. Paley has met by pledging the Columbia Network "not only to freedom of the air but non-partisanship and fairness of the air . . . By non-partisanship we mean that broadcasting as an instrument of American democracy must forever be wholly, honestly and militantly non-partisan . . . By fairness we mean that no discussion must ever be one-sided so long as any qualified spokesman wants to take the other side."

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Photographs by R. B. Churchill

TWO ROOMS

By KEM WEBER



A luxurious rumpus room with game tables, rifle range and bar has been designed by Mr. Weber for the recreation of the owners and their friends. Above is a view of the poker table. The furniture is Chinese vermilion lacquer upholstered in fabricoid of midnight blue with the top of the table finished in blue broadcloth. The walls are cork with a natural finish with the upper part and ceiling a light gray. The floor is asphalt tile in two tones of gray. On the right is a cabinet for storing cards, chips, etc., while the round object on the top is a roulette wheel.

Below is a breakfast room in tones of pale yellow, pale blue and coral. The washable wallpaper has grayed stripes in these shades with gray above. The floor is gray linoleum. The table made entirely of linoleum is parchment white in color. The chairs are chrome covered in coral fabricoid. A large cupboard with open shelves is yellow with a pale blue inside and the Venetian blinds are gray with blue tapes.

Functional fitness coupled with a swanky sophistication gives these rooms an individuality. Built around the personal requirements and temperaments of the owners, each room has been developed and particularly suits them so that it would seem the finished product could not have been otherwise.



A living room in Swedish modern shows to advantage the refinement and comfort of this style. Slender, traditional lines, contrasting with homespun fabrics make for an atmosphere of nonchalance, delightfully free and livable. From Bullock's in Los Angeles.

MODERN COMES OF AGE

By RICHARD PEPPERLE

THERE have never been as many modern-minded people as today. As a style, in decoration especially, it has become popular with almost everyone. This is mainly because modern has grown up at last. It has passed through the transitional stage and achieved something really good in the matters of design, color and texture.

Most of us remember when modernism was considered on a par with the milder forms of insanity. In 1925 when the style was just beginning to walk, so to speak, it was regarded with a sort of bewilderment and amused contempt. People regarded the strong colors, the hard lines, and the strange ornament as something belonging to a magician's stage, or a fortune teller's booth. The public looked on with great curiosity, for it was certainly novel and often entertaining, even if somewhat frightening as well.

The first designers in modern were so anxious to ignore the past and the good taste and beauty it expressed, they went to the other extreme and created only the novel and the bizarre. Their attempts were theatrical and strained. Fabric patterns were busy, meaningless and trite, either achieving the too-beautiful of the early French salon exhibits with their lush doves and frozen desert roses and painfully exotic human figures, or falling back on the hard geometric designs, restless and tiresome. Furniture as well moved in a questionable direction. Some pieces were so monumental they suited more a race of giants than human beings, great massive pieces without our present day refinement of lines and proportions. Sometimes they went to the other extreme and became frail and spidery, pieces that even a lightweight person would hesitate to sit down on.

A dining room in great good taste shows the simplicity and charming elegance of Swedish modern. From Bullock's in Los Angeles.



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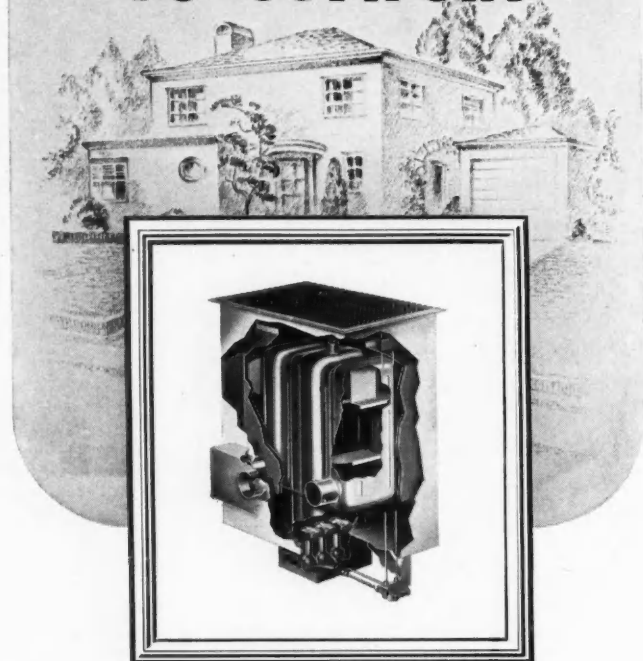
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Barker Bros. in Los Angeles have created a version of the newly-important Swedish Modern, in ensembles for living room, bedroom and dining room. Shown above are several of these pieces, in lamo wood in a light, honey beige finish that blends with the textured fabrics of the upholstery. A style priced within the means of the moderate budget, it is full of distinction.

One of the most interesting things about modern decoration is the way it has been influenced by the mood of the world. After the war people lived at a hectic pace. Jittery speed and a nervous sort of sensationalism were the fashion. Historians have already labeled it the Jazz Age, and its synthetic hurry and flash were plainly seen in the furniture and decoration of the day. Quality was sacrificed to effect, lines were bold and hard, textiles gaudy, and colors far too bright.

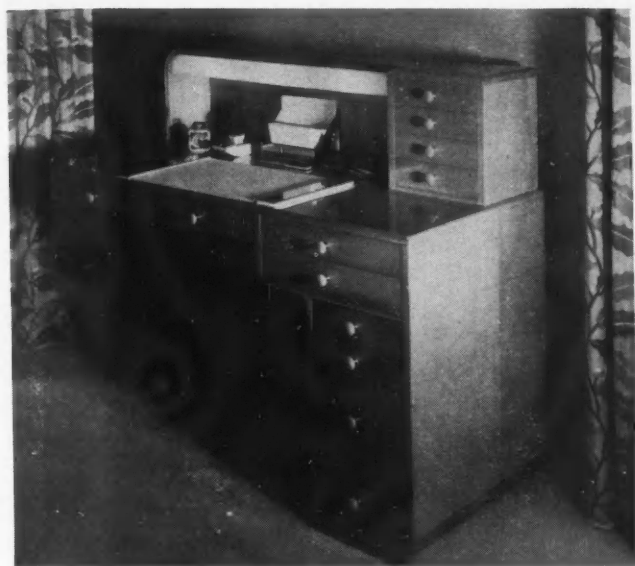
When people's nerves began to recover, the war was gradually forgotten, and the arts of peace revived. Everyone demanded comfort instead of pseudo-smartness, simplicity in place of confusion and bustle, and real beauty instead of theatrical flash. So modern entered another phase, the one we know today. No one can tell whether this present good taste and intelligence of design will last. Each year brings new forms, new textures and more imaginative ideas. The naive and whimsical and sometimes the romantic have entered the picture, replacing the frozen formality and setness of earlier days.

The best reason for the success of modern decoration these past few years is that it fits modern life for a large percentage of people better than any period style. Although purists in the modern style may not agree, it is true that more people are happier with and better suited by modern with some period influence. All too often a pure modern room is too startling for most people to live with. It's too sudden a break with the past and we look at the new forms and feel a little homesick for the trim elegant lines of that pair of Louis XVI we used to admire, or the splendid lines of an original Chippendale sofa.

And so, although this is a personal opinion and should be taken as such, I believe the best modern, and the kind most people will be comfortable with is that which leans a little to the past. For one thing there is more variety in the direction of period modern. We have a number of styles to choose from, Modern Regency, Modern Chinese, Modern Victorian, Modern Rococo or Baroque, Modern Georgian, the English styles, Swedish Modern and several more.

That modern is flexible and may depend upon the individual's personal taste is one of its best attributes. The smartest modern is often that which suits best the person for which it is designed. Practicality and quality, and intelligent design are much more important and satisfactory than an anxious following of what is known as "the mode." Happily, in this instance, chromium and glass and gaudy colors are no longer necessary for a modern interior. The way modern will live is by avoiding hackneyed effects, and aiming at more intelligent originality, and luckily for the style, this is what is happening.

Furniture styles have never been as attractive as today. Almost every furniture display includes excellent modern pieces, good in line, proportion and finish. Good decorators, too, have turned a skilled hand to modern with interesting results. Interesting because in the decorator's instance modern is carefully designed to fit a certain requirement. When this is the case the best modern to my mind is produced, because then there is no need for the awkwardness of a stock table being too high or a sofa too short for a certain space in the interior. That is another reason why specially designed modern so often has the advantage over antique pieces. The antique is rigid, con-



A streamlined, efficient desk designed by H. W. Grieve, who is not only a decorator of note, but a designer of furniture as well.

forming to a special set of design principles. For instance coffee tables were unknown in the 18th century or before. There were low tables, of course, but they were usually small. So in this particular instance we have had to design period coffee tables for a pure period room, creating sort of furniture stepchildren. With modern we have only the restriction of good taste and common sense for the style is flexible and may assume any number of unusual shapes and still be good. This is because modern assumes shapes that fit a certain need, coffee tables are large and low, for convenience, upholstered furniture spacious in proportion for comfort, chests larger for practical reasons, and lamps scientifically designed for good light.

One version of using period pieces with modern that is usually successful is the one of combining modern upholstered pieces not too extreme in line with period tables, chests, mirrors, etc. The great advantage of this is that a room becomes a place where the tired business man as well as the style conscious society matron may feel at home—comfortable, upholstered pieces please the man, and the fine decorative antiques the woman. As a matter of fact solid, simple upholstered modern pieces are very often necessary to a great many rooms, especially living rooms, to keep them from being what is known as too "leggy"—too many legs of furniture visible without enough mass to counteract them. The antiques invariably are given more chance of appearing as beautiful as they really are when the seating furniture doesn't clamor for attention.

And so we may feel encouraged about the progress of the modern style. It has already become one of the great styles, and will without much doubt be improved and bettered every year. Fortunately we have a World's Fair or two to help along where the good ideas of many fine artists may be seen and appropriated by a modern-loving public.

A chest and two chairs designed by Frank Baden of Beverly Hills. To distract children in the dentist's office of Dr. F. E. Hogeboom, the supports of the modern chairs are carved with grotesque heads, the chest has carved figures of animals and ABC's and contains the story of Cinderella done on wooden hinged plaques. The entire room was planned and executed to amuse children. Older children are amused, too.



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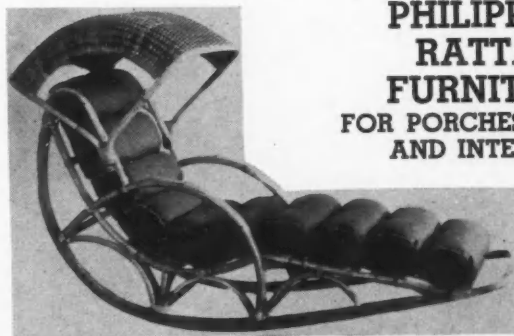
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Photographs by Hirsch & Kaye

WHO SAID SWEDISH MODERN?

By EDWYN A. HUNT

Two rooms in the home of Mr. and Mrs. Maurice Oppenheimer in San Francisco. Above a corner in the living room. The furniture is Oriental walnut in slim straight lines, the grain of the wood giving texture and design. The sofa is upholstered in a handwoven fabric, the chair in a modern textured material. Plain colors are restful and refreshing. Below is the dining room with furniture of vermillion wood, the chairs covered with a handwoven mohair. The mulberry of the carpet and the blue-green of the chairs combine with the natural color of the vermillion wood to make an exciting color scheme. F. Eldon Baldauf, interior decorator.



PUT a name on an article, a dog, or a person, and the name will stick throughout eternity, it seems; rename an old form of expression and it will often assume a new vitality and a new interest. Swing music, for instance, in place of jazz; free verse in place of blank verse. Slight differences in tempo, but very little difference in construction.

I have a volume of furniture and interiors published in Germany about twelve years ago, and if one were to delete the publisher's name and call the book "Swedish Modern Interiors" it would become a best seller in its field. But Swedish or German, that particular phase of furniture, which to my mind is a Provincial off-shoot of the cubistic expression in modern is going to have its day very shortly, and I imagine is going to make our struggling modern style into a husky individual. Some ten years ago a friend of mine, furniture buyer for a large store, expressed the opinion that modern would eventually assume about a ten per cent volume in the total furniture sales of the country.

An analysis of the furniture made and shown at the last February market in Grand Rapids gave modern fifteen per cent of the total. I would not be surprised to see it reach a volume of thirty per cent in 1939, and if it ever does that we will see modern assume the leadership over eighteenth century English.

And one of the designers who is going to have a lot to do with making modern popular is F. Eldon Baldauf of San Francisco. He is one of the few designers in the modern field who has the all-round training in period styles that gives him a fine background of home

Paneling of bleached native redwood; furniture of natural ash. A handwoven material on the chaise longue; drapes and chair covered in a handblocked imported linen. A handtufted rug and a modern floor lamp of brass. A modern setting for modern people created by F. Eldon Baldauf, interior decorator.



needs and style trends so that his interpretation of modern, although simple and very fine, is as adaptable as English furniture and English interiors. His rooms are not cold and lifeless, mere expressions of a ritual in planning. He does not hesitate to use peasant prints as upholstery on his modern chairs.

He started training in Dresden, Germany, when sixteen years of age, and from there studied in Munich, Rome, Florence, Paris and Düsseldorf. I have found the best designers of today to be men and women who have learned some phase of craftsmanship, and this is true of Mr. Baldauf, who learned cabinet making. Such designers have the proper viewpoint, and they are always able to plan the function of their designs. They first visualize the need and the use, and then they do the true design as an outgrowth of that function. They are living examples of Louis Sullivan's dictum that form follows function.

But designers also need another sense, and that is a fine understanding of color and texture. Both of these ideas seem to come from painting, and Mr. Baldauf is a painter.

I have known Mr. Baldauf for about ten years, and it is always such pleasure to have a talk with him about modern. We worked together on a committee trying to sponsor a design competition in relation to the Golden Gate International Exposition, and where he is deadly serious in his art, and holds to an unswerving line of perfection in detail, he has a fine sense of humor which keeps him from being pedantic.

He taught in Bremen with that aristocrat of German furniture designers, Jock Peters,

who did the Bullock's-Wilshire interiors. In many ways there is a close relationship in their styles, and at one time the accentuation of the horizontal line which is so noticeable in Bullock's was a common design element with them both.

Mr. Baldauf's most important work was done as designer with A. F. Marten for the Dollar boats, S. S. President Hoover, and S. S. President Coolidge. He feels they were important at the time in that they were precedents for modern boat design, and expressed something of the Viennese in the application of ornamentation to design. Today Mr. Baldauf depends more on sheer line and composition with the introduction of textile design and texture for his work. He feels that he cannot design a chair by itself, but must design the completed room, and this conforms to the best practice of today and fits into the rules of the game as pronounced by Frank Lloyd Wright. These designers of the present time, more than ever before think in terms of the completed cube, of space. They are like masters of the small universe in which they dwell, and every ponderable element must be perfect in form and weight to keep from throwing the whole scheme out of joint. Not a star could fall from heaven without causing chaos.

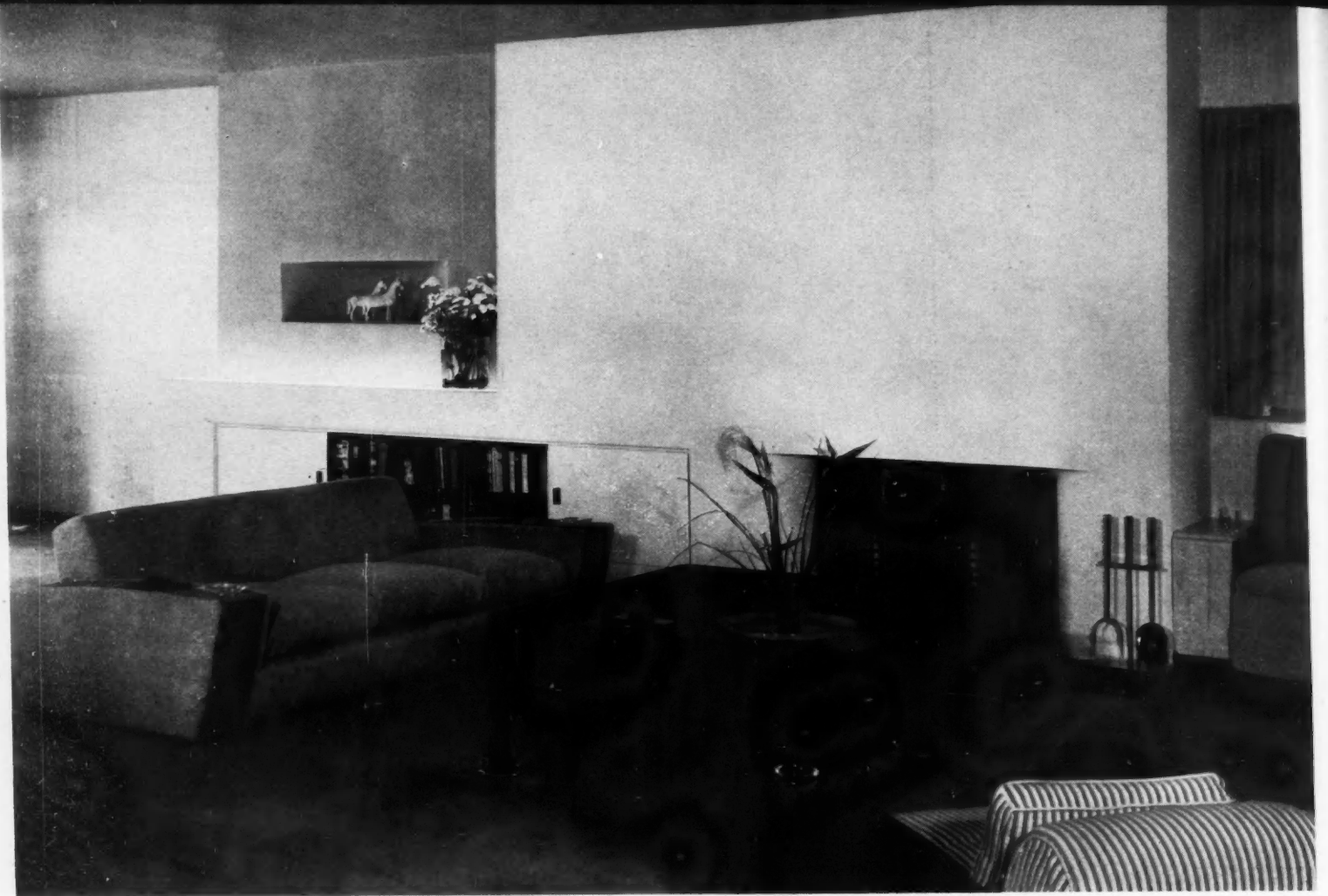
The pigments used by the modern designers are, after all, exactly the same. The French tried, and so did many of the other European designers to plan a room so cubistic and static that nothing could be moved. They hewed their forms out of granite, imperishable and immovable, but modern, to be successful, must allow the dweller on this three dimensional

plane the right to move a chair or a table if the mood demands. And as a result men like Mr. Baldauf are finding that the furniture customs of the past had some good points. Small tables for lamps may be just the ticket. Coffee tables or cocktail tables have their use. The tilt top table of Chippendale is now recognized as just as functional as the modern streamlined gadget of today.

Consequently the modern designers are finding that the smaller, more mobile forms can be built into the completed picture as readily as the more bulky expression, and as a result we are finding the long stemmed Swedish modern, the "stickier" furniture coming to life. It is lighter. So Mr. Baldauf, with that rich training and background of his, does not object to using a linen or a damask for draperies or upholstery, and in the use of materials is meticulous to a fault. The veneering of his tables must continue over the edges, so that the texture of ash or walnut is not broken by a discontinued line.

He uses modern metal with leather, but does not feel that modern must, of necessity, be cold and austere. He likes to hang pictures on the wall, and I give him a cheer for that. Altogether his warm blue eyes express a fine human spirit that is both a reflection of an inner tranquillity and an outer felicity as a good husband and father of two children.

That he loves to play around in the high mountains, climbing and skiing, is another indication of a fine mind, and I believe you will agree that the pictures of his work as shown with this brief article give promise of a very wonderful future.



Photographs by Stuart O'Brien

THE NEW HOME OF MR. AND MRS. GEORGE FRANK

in Encino, California

LELAND FULLER, Architect

PAUL T. FRANKL, Interior Decorator

A room for living—in the latest, most distinguished mode. Japanese grass cloth covers the walls, with the black firebox contrasting sharply against the expanse of white textured plaster of the chimney breast. On the right is a large corner window with a built-in seat. On the left the terra cotta tone of the ceiling is carried down into the wall of the recessed niche, lighted by a frosted shelf above the books. A sand colored broadloom covers the floor, beige lapin cloth the streamlined sofa with wide cork arms. The large chair has arms of dark brown suede with the seat and back upholstered in a silk and chenille fabric of cream and tan. The low Chinese table is black lacquer with a strip of dark Chinese red.

A study in modern planes and parallels, the stairway is dramatized by the lights and shadows of the photographer. Bars of bleached mahogany are held in place by chromium plated tubular uprights. Walls are a light pearl gray with trim a darker shade.





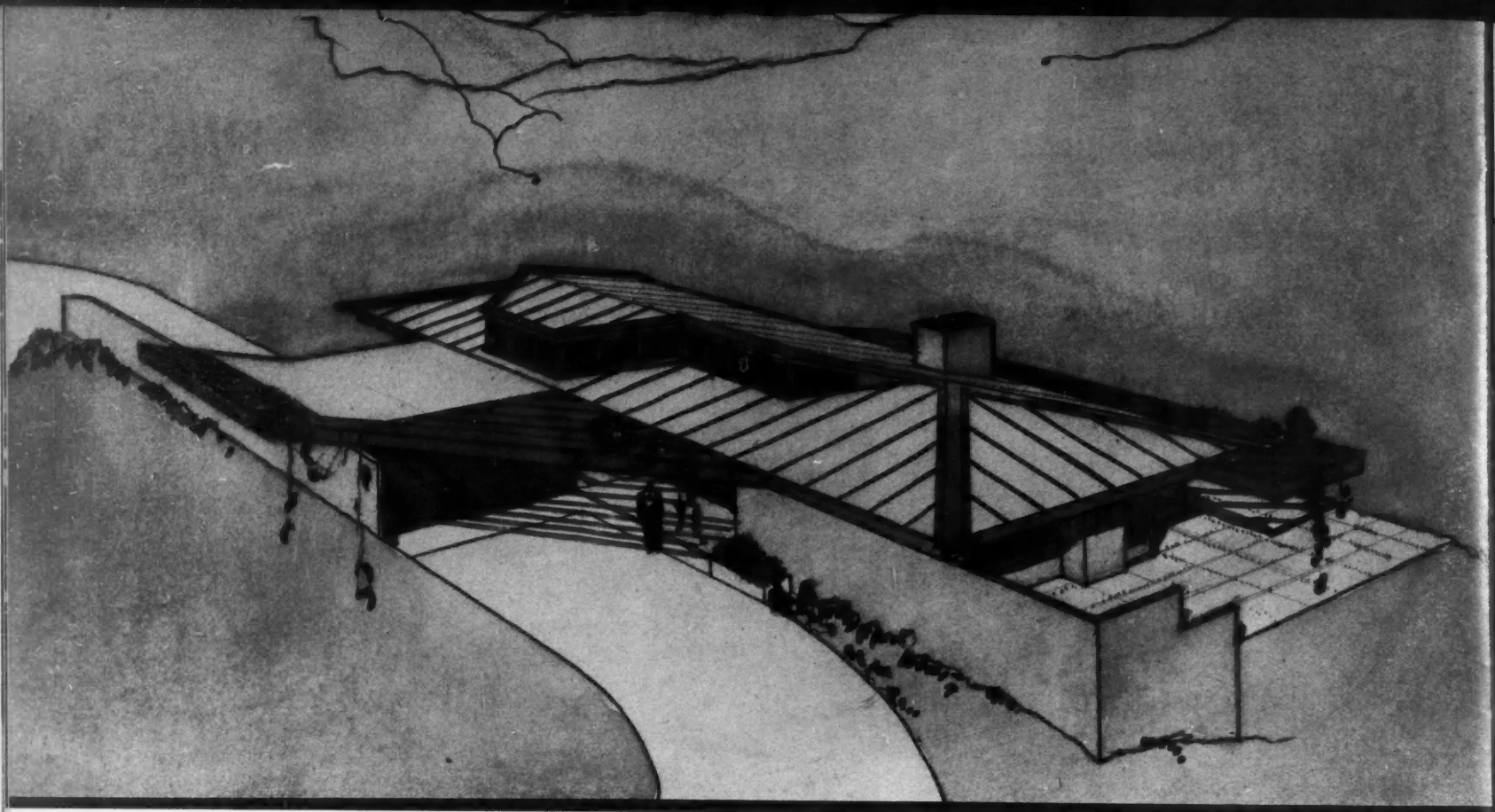
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The master bedroom has been done in shades of white and gray, beige and ivory. The extremely wide double bed has a headboard upholstered in a white self figured brocade which blends with the bedspread of pale gray quilted sharkskin. The bedside tables of bleached eastern maple are part of the headboard, behind which is a frosted panel diffusing a soft indirect light. The walls are covered with a light beige Japanese grass cloth applied checkerboard fashion, the floor is covered with gray broadloom. All the doors are straight grain Philippine mahogany with a wax finish and ivory colored knobs of Catalin mounted on chromium.

A modern chaise, sleek and streamlined, is covered in a light beige textured satin and placed dramatically in a corner window. The round table with its mirror top is of light almost white maple. A lamp of translucent glass with the inside painted ivory has a silk shade covered with worsted yarn. The curtains are of Chinese silk in gray and mauve with natural colored Venetian blinds.

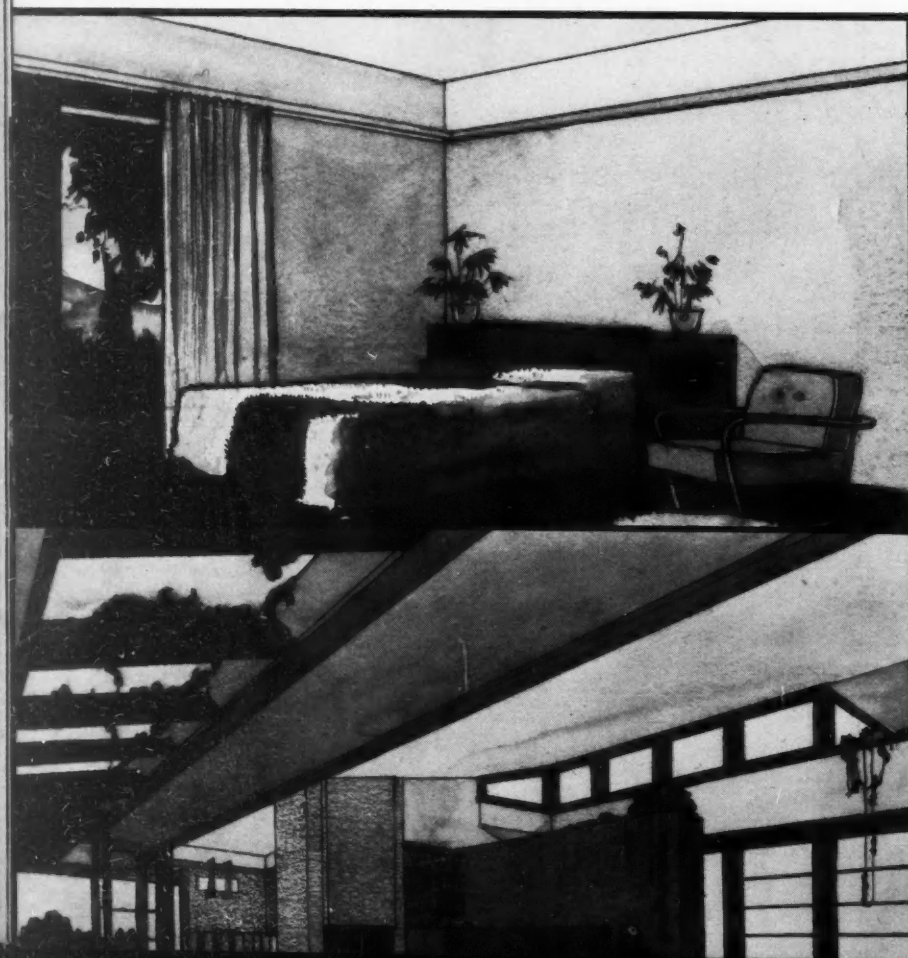


Renderings by Whitney R. Smith

A RESIDENCE DESIGNED FOR MISS GRETA GRANSTEDT

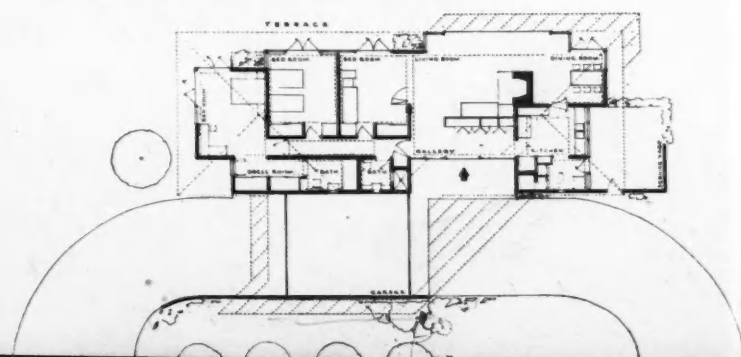
in Hollywood, California

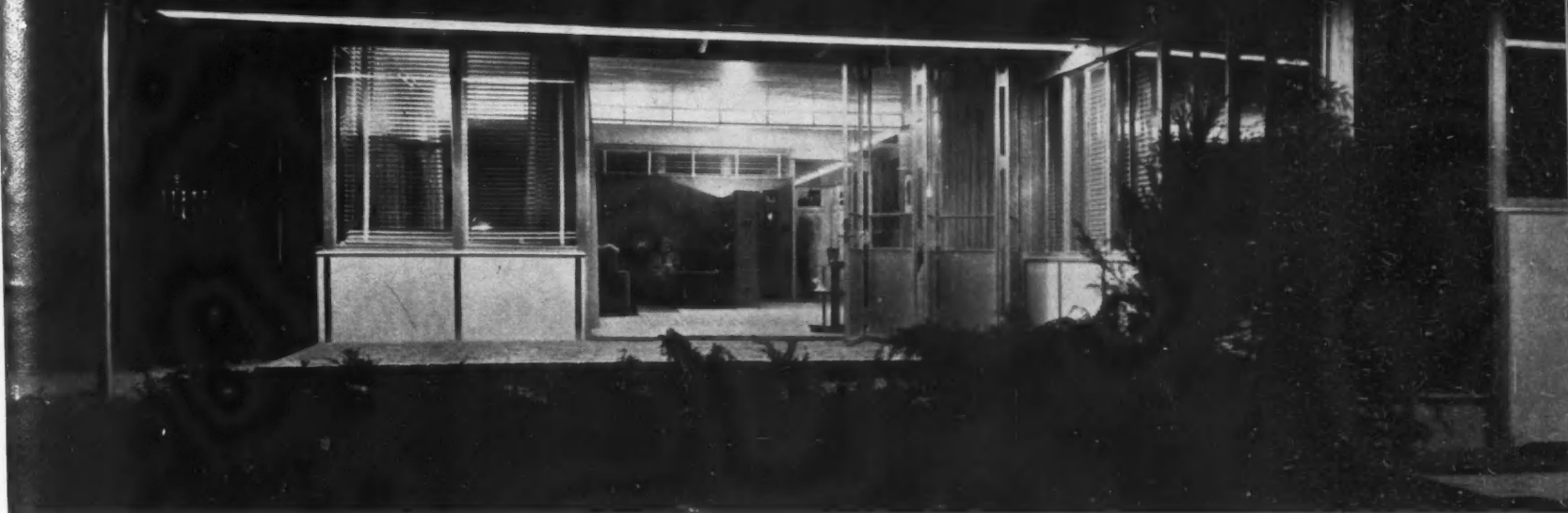
By HARWELL HARRIS



The home of Miss Granstedt is situated on a finger of land about one-hundred feet wide, bordered on each side by small ravines, and may be reached from a road along the north boundary. Turning the garage sideways and providing doors at either end make it possible to lower the garage floor since a longer approach from the street is provided; it also provides a closer connection between the house and the garage entrances and adds the drive-through feature. The design is modern and the house appears to have grown up in its surroundings. Little does the occupant of the bedroom on the left mind if the moon refuses to send forth its beams, for at the touch of a finger the room may be softly illuminated by an indirect lighting system which consists of lights under a frosted glass panel hidden behind the headboard of the bed.

A living room with space for dining, three bedrooms, a studio, two baths, a dressing room, a kitchen, and a garage were required. As the views are to the south and west, the principal rooms were strung out along a line parallel to the road and facing the south. Below is a glimpse into the corner of the living room and the dining room which have southern exposure assuring them of plenty of sunlight, a good view, and considerable screening from noise and dust.





MODERN DESIGN MATURES

By RICHARD J. NEUTRA, A.I.A.

WHEN four years ago the editors of CALIFORNIA ARTS & ARCHITECTURE invited me to write an article about New Building Art in California I closed my little essay optimistically: "We now strive to find our own form of peace, of faith, of taste. We do not want to be nihilists and proclaim that we have none and are hopeless of acquiring any of our own. We believe that also this our own time, loyally and lovingly wooed, can and will give us esthetic satisfaction. It will and must be a beauty of a different shade, as we cannot help being different people. We love nature, plants, views, light, and air, differently from, and more than, previous generations. Today's technique has endowed us with the structural means of opening our dwelling places up to embrace nature; to interrelate outdoor and indoor spaces to our pleasure; to receive our guests on the roof garden; collapse exterior partitions when the weather seems serene; pull aside continuous drapes from an uninterrupted broadside of windows. We can have this and anything we may justly desire, if we do not voluntarily enslave ourselves to historical formalism which does not permit us this and that and the other thing because they were unheard of in some other century. . . . If this country's many gifted designers will direct their search for formal beauty toward a unity with the building's contemporary function, we can look forward to living in a fine world of our own, in

a setting worthy of being seen side by side with what we may value and honor as the best of the past."

I am happy to see that we have now during these years undoubtedly made progress on this road of finding ourselves, of expressing in buildings, homes, schools, offices, our own possibilities and requirements. Especially a change in home culture, modes of living and therefore designing houses is first of all an "acceptance problem"; but people at large have been feeling their way to new convictions or at least to new likes. On the other hand there appear more and more men who acquire the training to produce the new goods; not only designers, but also contractors and sub-contractors of many specialized trades.

As so much—and more from year to year—of the finishes and equipment, which go into our homes, is produced industrially, the new spirit has to move also the manufacturers of such articles, from plumbing fixtures to door knobs and radio cases.

As we wanted to pioneer in this important field of human endeavor, we had to train by word and practical success, students, apprentices and working people. We had to convince bankers, building authorities and real estate men. It is a progress on a broad front, but an individual may do his share to stimulate it.

As the fruits of all these efforts we now can see in this country, as in others, an increasing

number of capable designers giving their heart to what can be called truly contemporary creations in homebuilding. We may be proud that California has gained a fine, almost exemplary, position in this development and also that the consumers, the men and women, who buy, build, rent and live in houses, more and more have learned to distinguish between cheap imitation of a few *modernistic* touches and the essentially good things brought forth by our new approach.

As a matter of fact, to design a home in a modern way, one that is based on much less historical precedent than if done in one of the conventional styles, calls for a sensitive, tasteful handling of many ingredients. It requires a well trained, balanced and practical professional to produce work of lasting quality and beauty. It takes, like any living art, subtlety and strength, sincere character and decision. A good deal of experience in the new medium naturally will help to its success. Sensationalism or garishness have as little to do with it, as with any other durable creation.

The modern design of the whole and of its parts claims that it derives its merit from the consideration of all functions of the thing to be designed. It therefore must dedicate the most conscientious study to all particulars and implications. Designers who are in a hurry cannot handle it well and should not meddle with it. Patience, time and clear minded

(Continued on Page 40)



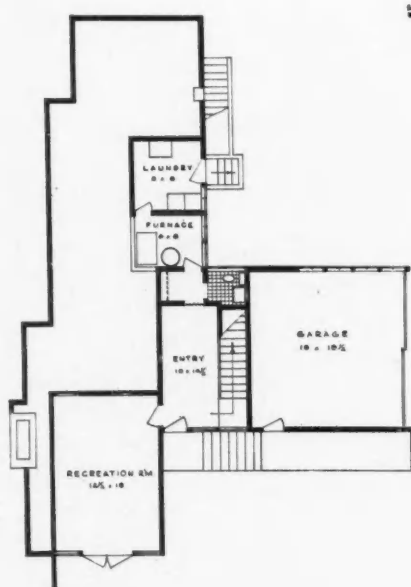
Photographs by J. H. Brennstul

A HOUSE FOR
MR. AND MRS. ARTHUR HOFMANN

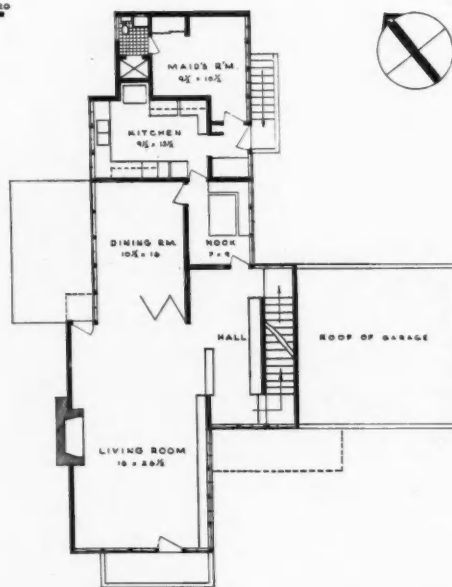
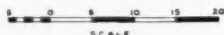
in Hillsborough, California

RICHARD J. NEUTRA, A.I.A., Architect

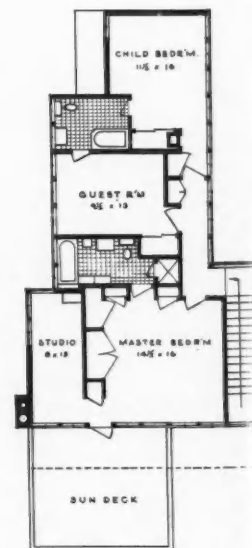
OTTO WINKLER, Staff Collaborator



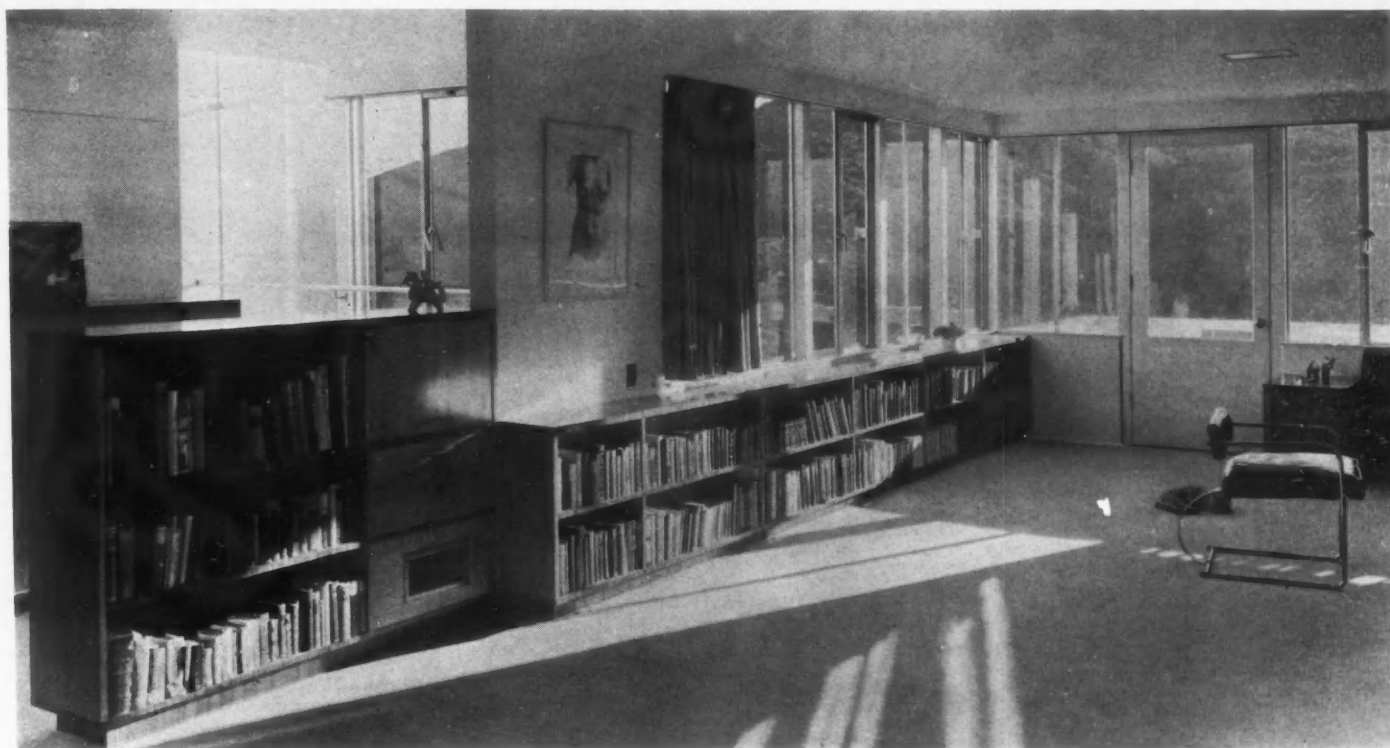
BASEMENT PLAN



FIRST FLOOR



SECOND FLOOR



Built in a grove of Eucalyptus trees on a hillside sloping in two directions, the house opens onto landscaped grounds at different levels with beautiful views over San Francisco Bay and the rolling hills of the Peninsula. The entrance walk curves up the hillside, is joined by an exit from the garage and leads to an entry hall in which there is a coat closet and a lavatory. To the left is a playroom in blue-greens and browns which opens into a play patio. A fresco by Sotomayor covers one wall and portrays experiences of the owner in Brazil.

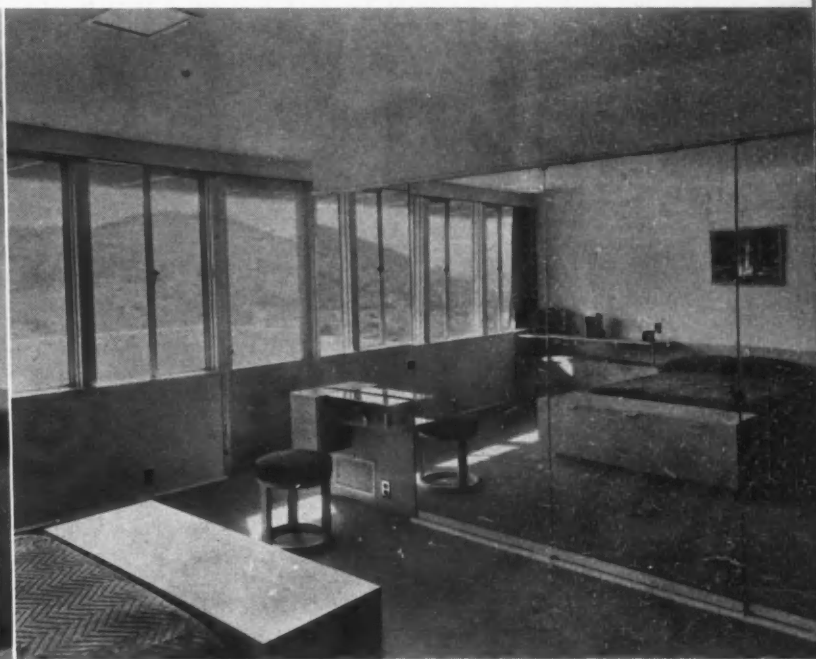
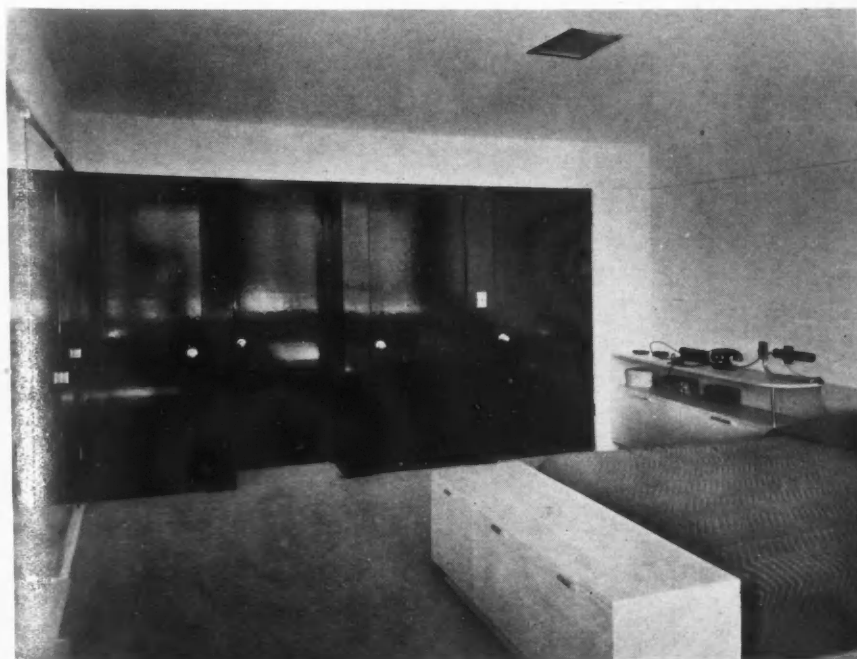
Upstairs is the living room with windows on two sides and a dining room opening off of one end separated by a folding screen. The carpet is a silver-gray frieze with walls covered with white walltex.

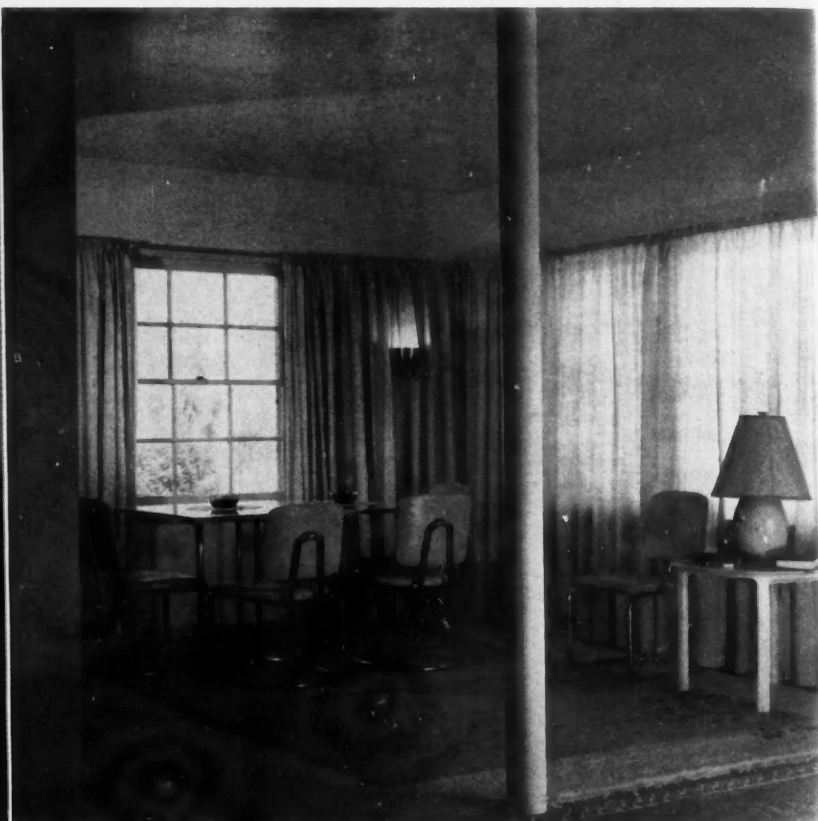
The bookcases are of Nara wood with African walnut veneer. The drapes and upholstery are dark salmon; all accessories are chrome.

A breakfast room facing east connects the dining room and kitchen, with a maid's room and bath opening off the service porch. A rear stairway goes down to the service yard and laundry.

On the second floor are the master bedroom with its private bath and studio, and a guest room sharing a bath with the child's room. In the master bedroom one wall is entirely glass, one wall mirror and one wall dark gray lacquered wardrobes. The carpet is silver-gray, the curtains and bedspread jade green, the furniture magnolia wood rubbed down to a driftwood gray. The large chest at the foot of the bed is for hats and serves as a low table and seat.

A modern home that provides a background for the informal social life of Mr. and Mrs. Hofmann who surround themselves with artistic and intellectual friends. Mrs. Hofmann is a painter and sculptor.





Photographs by Stuart O'Brien

MY OWN HOME

By PAUL LASZLO, A.I.D.



IN Westwood, across from the university, on a small hill, we found a two bedroom apartment, very nicely laid out, and well constructed but not yet completed. It was still possible, therefore, to make several changes, to tear out walls and omit decorations corresponding to the Georgian style of architecture, to select colors and wallpaper that would fit modern interiors. William Stickney, the architect, had a good modern perception and carried out our desires perfectly.

The wall between the living and dining rooms was taken out, and a steel pipe was installed that not only supports the upper beams but acts as a decorative factor. Next to the fireplace, bookshelves were built in with natural Oregon Pine. The floors are covered with a yellow-gold carpet, a soft green Savonnerie and a tobacco brown carpet.

In the dining corner the furniture is chrome. Two tables can be set together or used separately as desired. The tables, as all tables in this apartment, have a formica top and are very simple to keep clean.

The living room is divided into two sitting groups, one around a large table of rosewood and the other around a sofa ten feet long. On both ends of this sofa are tables on which stand lamps of calfskin with leather shades. Some of the chairs are covered with printed chintz and others with linen. The drapes are of pongee.

In the entrance hall are large mirrors to obtain a feeling of spaciousness and larger perspective.

The bedroom is done in blue, the drapes are pongee, the wallpaper is of light grasscloth. The table lamp has a wooden base and a grasscloth shade. The other bedroom we converted into a bar.

With these changes and this manner of furnishing, a more or less small apartment was given a feeling of openness. The few pieces of furniture give life to the flat. There is no sense of being crowded. It is roomy and comfortable. And to me a home means "The Daily Joy in Life."

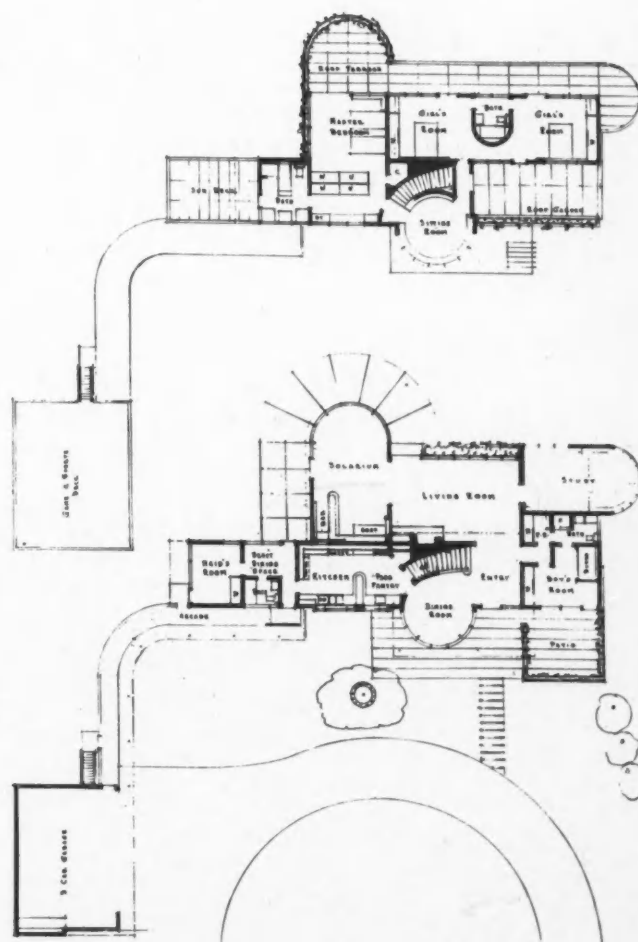


Photographs by Maynard Parker

THE RESIDENCE OF
MR. AND MRS. ARTHUR W. CERNITZ

Pacific Palisades, California

MILTON J. BLACK, Architect
BYRON E. VANDEGRIFT, Builder





A modern two story residence of frame and stucco construction the home of Mr. and Mrs. Cernitz is on the top of a hill overlooking the Uplifters' Ranch and the ocean beyond. Because of the trees it was difficult to get a good general view of the house so that the small model—made by Mr. Cernitz himself—gives a better idea of what the entire house looks like. The top of the garage provides space for shuffle board, badminton and other games. A tennis court and a swimming pool are under construction and there is a barbecue, a guest house and a gardener's cottage on the same property. From all the accommodations for playing, it is evident the Cernitz do not believe life was made for sighing.

The front door has a large panel of glass blocks and the entry is lighted by a flush panel in the ceiling—quite in the modern manner. The circular dining room can be glimpsed in the background. A circular upstairs sitting room is above the dining room and the library with its large double desk is really a place in which to work. The ceiling is of nu-wood tinted an off-white with indirect lighting from recessed lights with copper frames. The walls are cream colored, the bookcases Indian red, the carpet a rich gray-brown. The window is a circular band with obscure glass—silhouetting the boxer's knockout blow.



In the living room ceilings and walls are off-white with paneling of walnut veneer. The fireplace trim is stainless steel with a hearth of red Verona marble. The rug is sand-colored. A long strip over the fireplace gives indirect light. The bar is seen beyond with floor of tan marbled linoleum with a brown border. The ceilings and walls are off-white, the furniture ultra modern. The mural behind the bar portrays Venice at carnival time and introduces the theme of wine,

women and song. The narrow streamlined bar, surrounded by deep cushioned stools, is cornered between solarium and living room. The stairway is interesting; glass blocks give light by day, and recessed lights at the tread by night. A view of the kitchen shows stainless steel counters, indirect lighting panels and complete electrical equipment. The planning desk has a phone and is connected with the rest of the house by an intercommunicating speaker system.





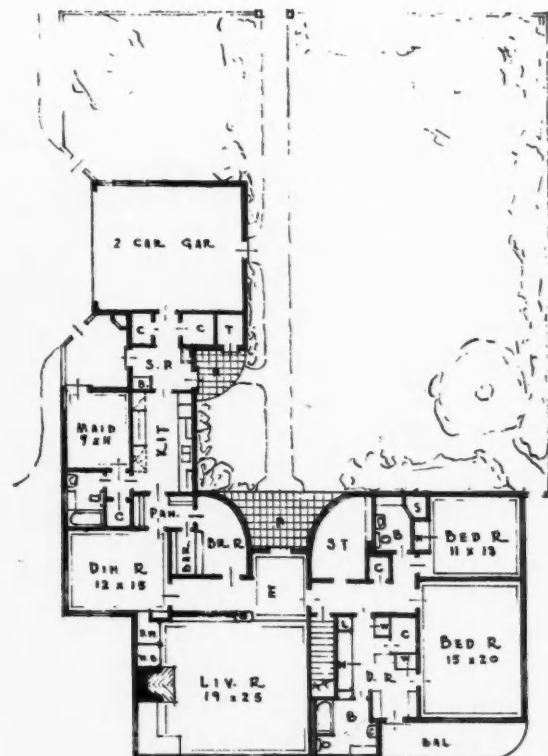
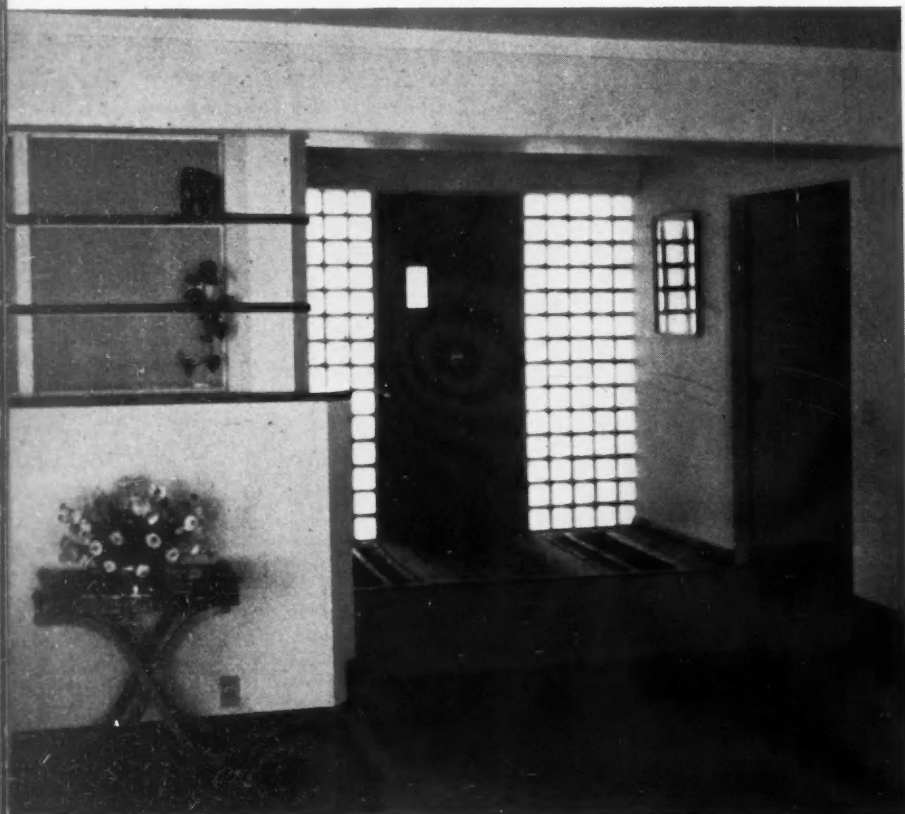
THE RESIDENCE OF
DR. AND MRS. ROBERT W. WILCOX

Seal Beach, California

JAMES R. FRIEND, Architect

Built on a steep grade at the edge of the ocean, the living room, dining room and master bedroom have large window areas overlooking the water. The entrance is into a small vestibule which is abundantly lighted by the wide panels of glass blocks on both sides of the door. One wall of the passage leading to the dining room is structural glass above, increasing the openness and light and giving the interiors an emphasized modern feeling. Each bedroom has a bath with extensive closet and wardrobe space. The maid's room and bath are located off the kitchen and have a separate entrance from the service yard. The house can also be entered directly from the garage through the service porch.

The exterior of the house is modern in its cleancut simplicity and particularly the horizontal lines of the roof. The house is constructed of poured concrete with hollow reenforced walls. The floor is a slab of reenforced concrete covered with carpeting or linoleum. Beneath the ocean side of the house and on the beach level is a lower floor containing a recreation room, work room, bunk room, bath, storage rooms and furnace room. A dumb waiter connects the kitchen and the bar in the recreation room.



JULY, 1938

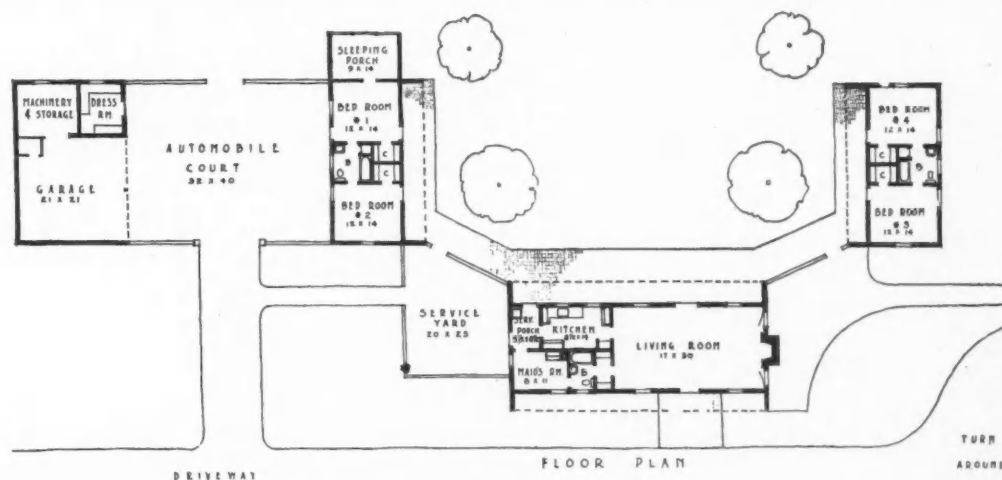
A home built primarily for summer use—and a few winter weekends, there is no heating other than the fireplace. The exterior is a turquoise blue and the roof white because as the architect says when they saw it in the snow, they realized it should be so. A large swimming pool is parallel to and behind the automobile court, the girl's room being used as a dressing room for the ladies—the men having a separate room in the garage.



THE SUMMER HOME OF
MR. AND MRS. H. ALLYN WOOD
near Walnut Creek

WILLIAM WILSON WURSTER, A.I.A.
Architect

Photographs by Roger Sturtevant



The interior has red tile floors throughout. In the living room the pine boards are stained then rubbed with steel wool. The trim, fireplace and ceiling are white. There is a complete absence of applied detail, even the lighting fixtures are only porcelain sockets. Spacious, open, clean and modern, the separate units are unusually private but combine to make a group admirably suited for the enjoyment of living.





Photographs by W. P. Woodcock

THE NEW HOME OF THE COLUMBIA BROADCASTING SYSTEM

at Columbia Square
in Hollywood, California

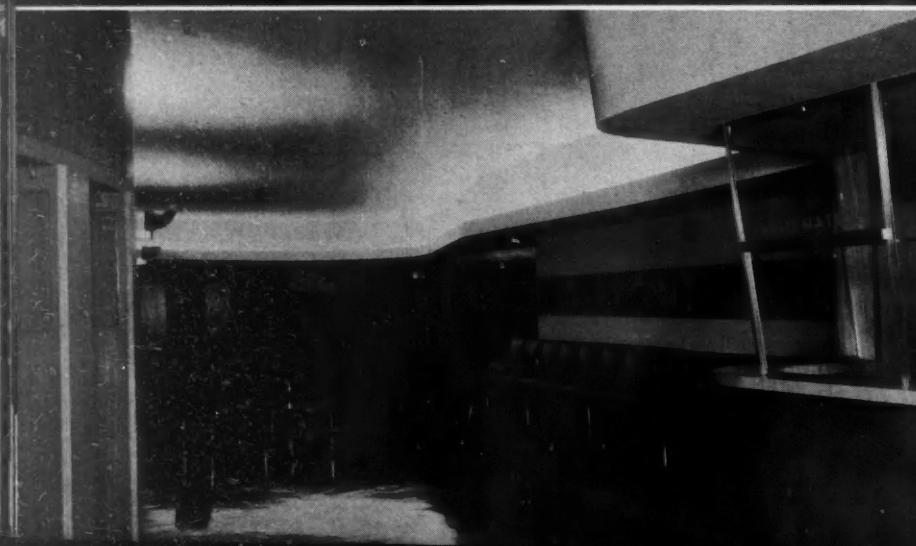
WILLIAM LESCAZE, Architect
EARL HEITSCHMIDT, Associate Architect

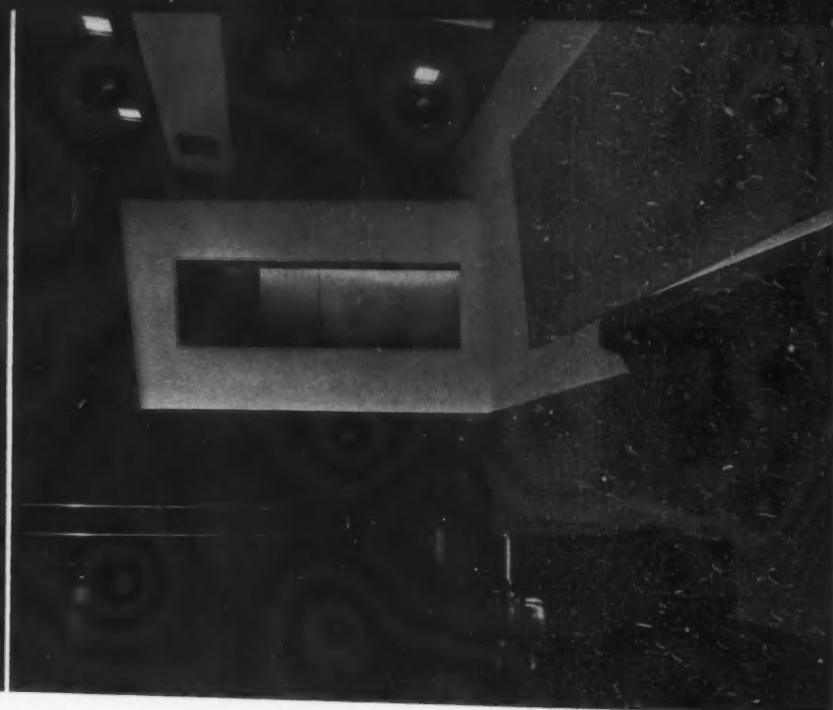
The new \$1,750,000 building of the Columbia Broadcasting System is magnificent concrete evidence of radio's independence in the amusement field. Its efficient and striking modernism fires the imagination. William Lescaze, known here and abroad for his functional designs of "machines for living," has brought this movement to a focal point in this unit. Designed exclusively for broadcasting purposes, every improvement of modern science has been utilized. The outside of the building is stark in its simplicity, yet the beautiful strength of functionalism is immediately apparent.

A circular driveway separates the principal five-story building, housing seven studios and executive offices, from the smaller wing containing the C. B. S. artist management agency.

The structure, built of reinforced concrete, is underlaid with one hundred square feet of copper matting as an electrical ground.

From the arcade of the main building, the visitor may watch technicians route programs over the network in the glass enclosed main control room. The actual transmitting towers are located in the San Fernando Valley.





Described by Vice-President Thornburgh as an "ideal radio workshop" every conceivable improvement and convenience have been planned in this broadcasting unit.

Traffic problems within the building have been largely eliminated by having a ground floor corridor for the use of performers, separate from the public parts of the building. Wide and spacious halls and corridors anticipate crowds of audiences and tourists. No space is wasted nor is there any superfluous decoration. Beauty here becomes synonymous with the vitality of purpose and the strength of geometric design. The building is symbolic of the vastness and progressive tempo of radio.

Offices, from the sound control rooms to the luxuriously modern ones of the executives, are situated in relationship to their immediate concern with actual broadcasting. Engineering for instance is on the ground floor along with the studios.

Conveniences include a large and comfortable reception room, a smoking lounge for the artists, dressing rooms; and, not to be overlooked, a special room to store bass viol! Another interesting room is called a reverberation chamber to be used in the creating of echoes exclusively, such as simulating a speaker in a large auditorium. Joining the two buildings and facing the patio is the Playhouse with a seating capacity of approximately one thousand persons. In common with smaller studios, its walls are "floating", not rigidly attached to floor or ceiling, and thus preventing exterior vibrations from penetrating inward. Neither are any of their walls parallel, thereby reducing sound flutter. Control booths and clients' observation rooms have slanting windows to eliminate reflections interfering with vision, and also to divert reflected sound away from the microphones. In addition to the "floating" walls, there is an expansion joint of roofing felt between the foundation of the Playhouse and the pillars supporting the balcony, absorbing ground shock completely.

In case of emergency, standby self-contained power generators, short-wave equipment, and other devices permit the station its continual service in spite of mishap. Further proof of the careful planning of this establishment are the provisions made not only for future building expansion, but also for the possible advent of television.

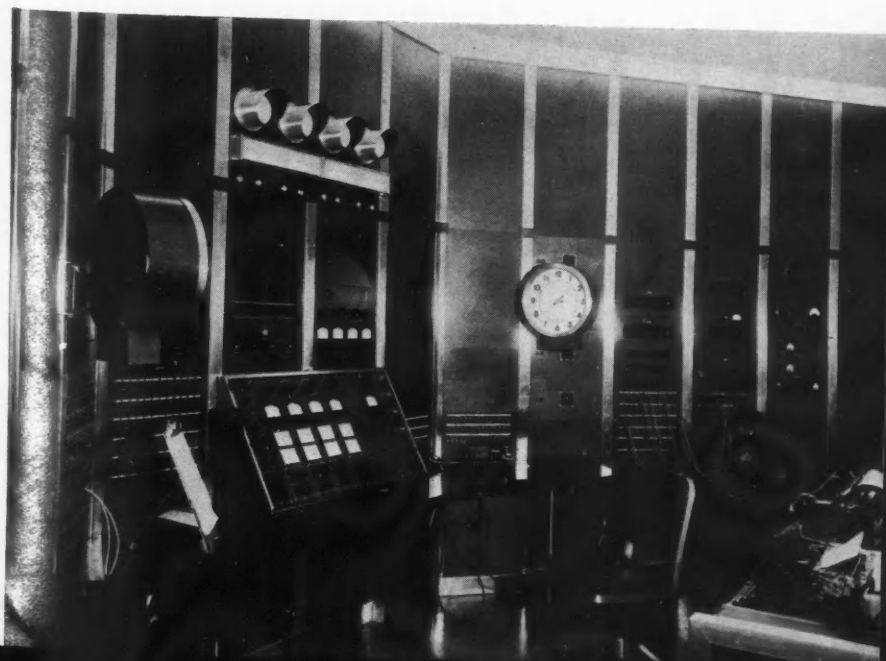
William Lescaze introduced from Germany the use of glass brick, used here to brighten the East wall of the larger building with continuous lateral windows. All offices, however, have horizontal windows. "For", explains Lescaze, "although people are vertical forms themselves, they move in a horizontal plane and therefore horizontal lines tend toward visual comfort and away from nervous strain." Be that as it may, consideration of human as well as mechanical efficiency reaches a new scientific level in Columbia Square. Color harmony and shadings are given vital consideration. Although not casually apparent, walls opposite windows are tinted a different shade from the outside walls so that both appear equal and uniform. The importance of color harmony is given credence by the fact that, of two mechanically equal studios in the building, the musicians prefer the one containing drapes of an inspiring shade of blue to the other whose drapes are nondescript.

Grays, blues, and yellows predominate in the decorative scheme, and furnishings sympathize with the modern thesis.

No building could have been planned with greater thought to detail and the utmost in modern functional efficiency. It is both an inspiring monument to radio, and the cornerstone in the Pacific Coast's destiny as the nucleus of American broadcasting.

Above a view of the stage looking from the sponsor's booth in the auditorium and Studio A, one of the two large studios.

Below, the main control room from which all programs are routed and a reception room for executive officers.





Photographs by Maynard Parker



THE NEW OFFICE BUILDING OF THE
COLUMBIA STEEL COMPANY

on East Slauson Avenue
in Los Angeles, California

EARL HEITSCHMIDT, Architect

Offices of
Earl Heitschmidt, Charles O. Matcham, Paul O. Davis

P. J. WALKER COMPANY, Builders

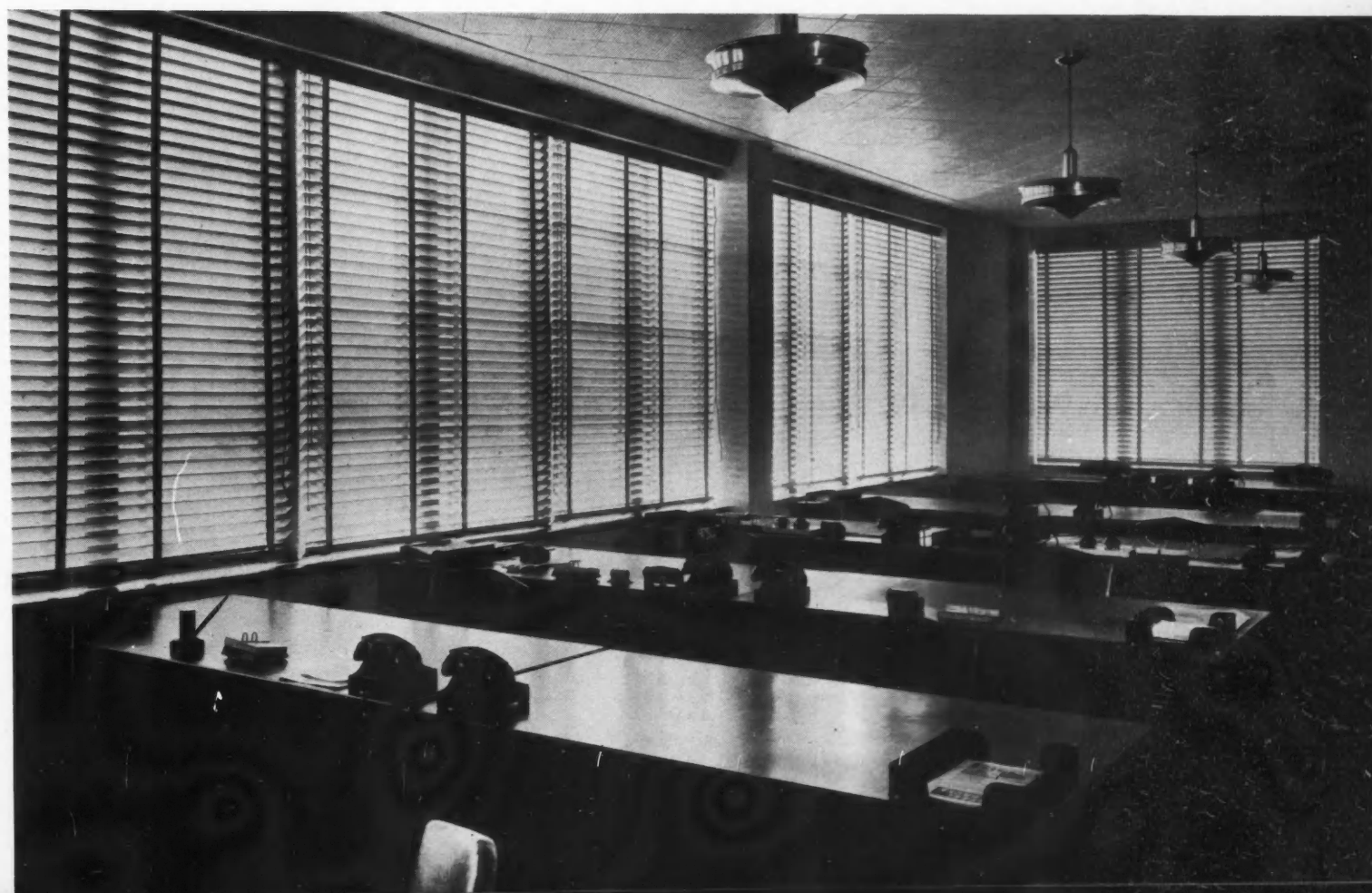


Approximately 42' x 190', of two stories and a penthouse in height with a large Neon sign designed as an integral part, the building is of modified modern without any excessive ornamentation and the simplest lines possible. Built for a subsidiary of the United States Steel Company, it was necessary to use all of the products possible which are manufactured by this and various other subsidiaries, the first mandate being that the building be constructed of steel frame with steel floors. The combining of the steel floors with the steel frame so that the stresses caused by any seismic action could be transferred from one to the other created a problem. Connections required that the floor system be welded to the steel frame and in addition straps welded to the top of the floor system be carried into the exterior concrete walls. Over the second floor a 2 1/2" concrete slab was poured monolithically and tied to the exterior walls. Expressive of the steel industry, sculptured panels telling the story of the ore being converted into iron, of iron to steel, of steel to

shapes, and of fabricated shapes to structures were designed in the office of the architect and executed by Harold F. Wilson.

The modern use of stainless steel has been definitely stressed in this building, the main entrance and marquee being trimmed with steel as well as the main stair-rail, the columns in the lobby and the drinking fountain. In order further to express the steel industry in all its branches, the north wall of the lobby shows a photo-mural by Will Connell covering the field of the steel industry.

Another feature expressive of modern industrial construction is the complete air conditioning system, all exterior windows being fixed so that the system cannot be unbalanced by some employee inadvertently opening a window. Each room is supplied with complete changes of air, no air being re-circulated. All air is exhausted through the corridors into the attic, which helps to control temperatures on the second floor. The air conditioning and boiler room equipment is located in the penthouse on the roof.





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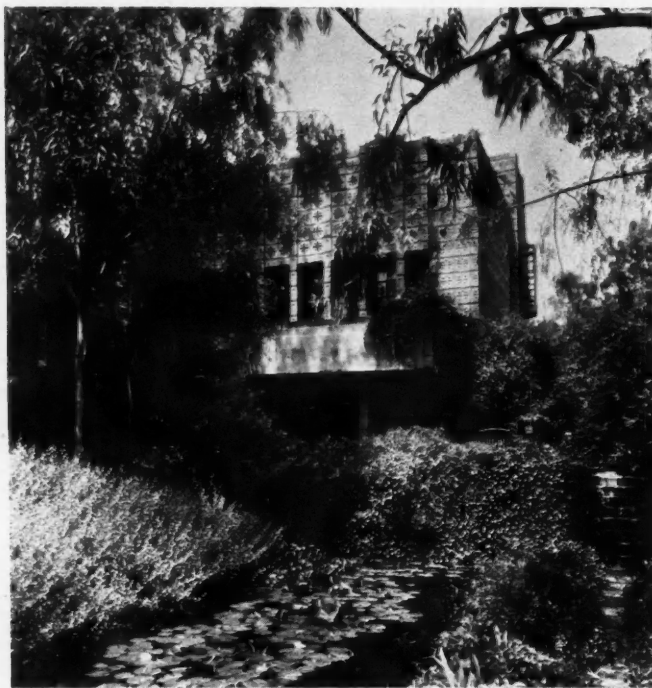
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Frank Lloyd Wright's ability to blend his architecture into the contours of the landscape is again shown in the Pasadena home of Mrs. George Millard. Situated near a zanja, English ivy is lavishly used on house walls, roof, and balcony. Scattered here and there are Acacias, Grevilleas, Pittosporum nigricans. And along with the ivy, myrtle and the bugle plant cover the ground and the interstices of flagging.

PLANTS FOR MODERN GARDENS

By FRANCES DUNCAN

CHANGES in architectural form come first, the gardencraft that is appropriate follows. A garden should have time to mellow and age improves it. Thus it happens that with the change of thought which modern architecture shows, its startling use of new material, its insistence on convenience, its amazing directness, its bringing outdoors so close that barriers seem almost non-existent—all of this eventually will be reflected in our gardens.

Three trees whose branch structure complements architecture are:

Cedar of Lebanon (Cedrus Libani)

A very beautiful evergreen coniferous tree with great spreading branches. It grows 80' to 100' in height and likes a well-drained gravel soil. The rich green foliage and level branches are magnificent.

Italian Stone Pine (Pinus pinea)

Grows 30' to 40' high and is picturesquely branched. Like the Deodar its beauty increases with age and it is at home in California as in its native Italy. Not particular as to soil but like all Pines prefers good drainage.

Monterey Pine (Pinus insignis)

A highly ornamental tree with long bright green foliage. When battered by wind near the sea coast, this tree assumes most interesting forms with flattened head and spreading branches.

Some of the flowering trees that should be used more are:

Acacia latifolia

Sometimes clipped to a shrub form. When grown as a tree it reaches 20', its spreading top crowned with tassels of golden-yellow flowers, which appear later than those of A. baileyana.

Acacia podalyriaefolia

This earliest of the Acacias is a dwarf and blooms early in the year, sometimes appearing in December when its silvery foliage and abundant bloom are welcome.

Acacia pycnantha

A variety with very gay, bright green foliage and large yellow flowers in spring; it grows to a height of about 20'.

Coral Tree (Erythrina caffra)

A native of South Africa with huge clusters of dark red flowers that appear in the winter after the leaves have dropped. It likes a good heavy loam with plenty of water during the hot months, and will do well everywhere except near the coast where it does not like the fogs.

Indian Coral Tree (Erythrina indica)

Another tree of the same family which grows to a height of about 30', picturesquely branched, with striking dark red flowers borne in the early spring.

Brazilian Coral Tree (Erythrina crista-galli)

Rather low growing, more of a shrub than a tree but charming for specimen planting. It develops a small sturdy trunk and is built like a miniature Engelmann oak. It bears large crimson flowers from spring until fall and should be placed in a sheltered spot in the garden.

Red Flowering Eucalyptus (Eucalyptus ficifolia)

A distinguished beauty among trees that deserves a place even in small gardens. Rated as a small tree it sometimes grows as large as an oak, and the flowers vary from rose-pink to Chinese red and deep crimson.

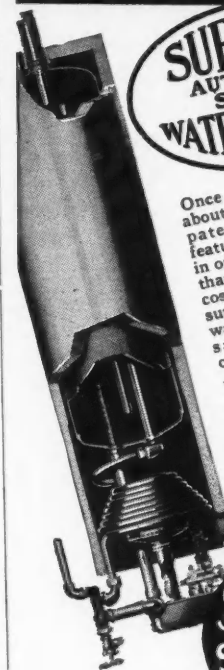
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Eucalyptus leucoxylon rosea

Hardier than *E. ficifolia*, this tree grows to be a large tree, notable for its shining white bark and rose-colored flowers.

Eucalyptus Lehmannii

An interesting, flat-topped tree, its bright green foliage and yellow flowers differentiate it sharply from the rest of the family.

Jacaranda (Jacaranda mimosaeifolia)

One of the most beautiful of flowering trees. When in bloom the spreading top is a mist of blue-violet, followed by delicate fern-like foliage. Prefers a sunny, dry position and blooms marvellously if not too wet. Evergreen, except for the brief period of coming into bloom.

Brazilian Pepper tree (Schinus terebinthifolius)

A tree smaller than *S. Molle* with nothing of its drooping habit. Its gnarled spreading branches make it especially suitable for contrast with modern lines.

Mountain Ebony (Bauhinia variegata candida)

This *Bauhinia* when in flower is radiantly exotic in appearance, with large orchid-like flowers that are luminously white and very decorative.

Flowering Peach (Prunus persica vulgaris)

One of the earliest of flowering trees with showers of pink and white blossoms making it a thing of beauty. It prefers a fairly good soil and does not require irrigation, but should be kept free from weeds.

Vines will play an important part in bringing color to modern architecture.

Grape Vine

The beauty of the grape vine seems today to be overlooked. Grown on an overhead trellis or pergola the ordinary fruiting vine has singularly beautiful shadows and the clusters of grapes attract poets, epicureans and small boys. Beautiful ornamental varieties include *Vitis rhombifolia*, the grape ivy and *Vitis californica*, an evergreen grape.

Bougainvillea

A magnificent vine that will grow in full sun or part shade. *B. Mrs. Praetorius* is a beautiful burnt orange in color. *B. laetitia*, a brick red with a very long blooming season.

Clematis Jackmannii

One of the most beautiful of climbers. Prefers a light sandy soil with plenty of water and old manure. This variety has a beautiful color of clear blue and in the south is a vine of slender growth, preferring shade; in the north it grows vigorously.

Solanum Wendlandii

Prefers a sheltered sunny position, is a rapid grower and flings out a tapestry of blue flowers for several months of the year.

Ground covers are numerous and among the shrubs and woody vines are:

Rhus integrifolia

A native shrub with glossy leaves, excellent for holding a steep bank.

Mermaid Rose

A lovely rose with large clusters of single fragrant roses of pale gold set off by bronze, evergreen foliage. Let the shoots grow to about three feet, then peg down.

English Ivy (Hedera helix)

Especially good as a cover under trees and in shady places. *H. helix gracilis* is the small leaved variety which is easily grown and vastly popular.

Myrtle (Vinca minor)

Grows about a foot and a half high with deep blue flowers. An old favorite for under trees.

Bugle Plant (Ajuga reptans)

A creeping evergreen with deep blue flowers in the spring. A close-fitting ground cover liking partial shade.

Lippia

Makes a close, lawn-like surface and persists with little water.

Among the annuals and perennials are:

Ice Plant (Mesembryanthemum)

Especially good for sandy or poor soil, and requires little water. Daisy-like flowers are many colors according to the variety, pink, white, lavender, cream, rose.

Sand Verbena (Abronia umbellata)

A native plant with rose-lilac flowers, good for sandy places and hot sunshine.

Alyssum

Can be sown at any time. Has white, lilac, cream flowers.

Alyssum saxatile

A perennial bearing masses of yellow flowers.

Anagallis grandiflora

Good for sunny rockeries. Colors are lavender, vivid blue, brick red.

Sweet River Daisy (Brachycome Iberidifolia)

Has flowers like miniature cinerarias.

California Poppy (Escholtzia)

Comes in crimson, rose, white, orange in addition to the familiar yellow.

Fairy Stars (Gilia micrantha)

A native plant growing about six inches high and starred with tiny flowers in copper, yellow, cream and salmon.

Toad Flax (Linaria)

Suggests miniature snapdragons in form and color.

Nasturtium (Tropaeolum)

The trailing form is used as a ground cover. Does well in partial shade.

Baby Blue Eyes (Nemophila insignis)

Delightful when combined with California poppies. It can be used also with charming effects as a bulb cover in sun or part shade.

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In the home of Mr. and Mrs. W. B. Pine in Beverly Hills the walls are tiled halfway and the tub recess fully tiled in pale ivory. The floor is light buff; the feature strips, velvet black. Washable wallpaper of penguins on a light background continues the color scheme. Dark bath linens contrast with the light fixtures. From Gladding, McBean & Co.

BATHING BEAUTY

By EDITH MARSHUTZ

SOME people do not realize that they are building a house until the architect asks them what colors they want in the bathroom. Then they call in a decorator whom they should have called in months ago and the extenuated process of finding out what they want begins. Other people gaze through plate glass windows at fixtures, visit every exhibit and model house within miles, gather pictures like paper dolls and are finally bewildered by the variety of arrangements, materials and colors.

Because of the cost, one bathroom was formerly allowed for four or five bedrooms. Now the slogan "a bath for every bedroom" is a fact. Should it become necessary to rent or sell the house, the number of bathrooms would be of primary importance.

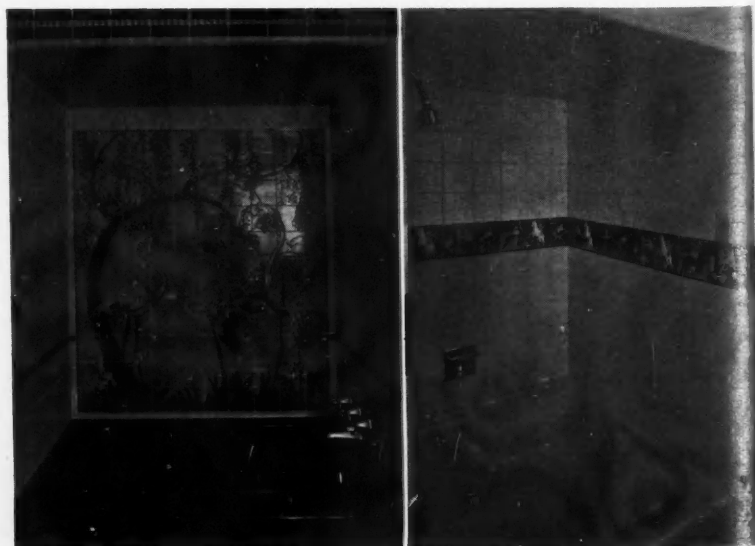
In a home for three persons, there should be one bath near the bedrooms,

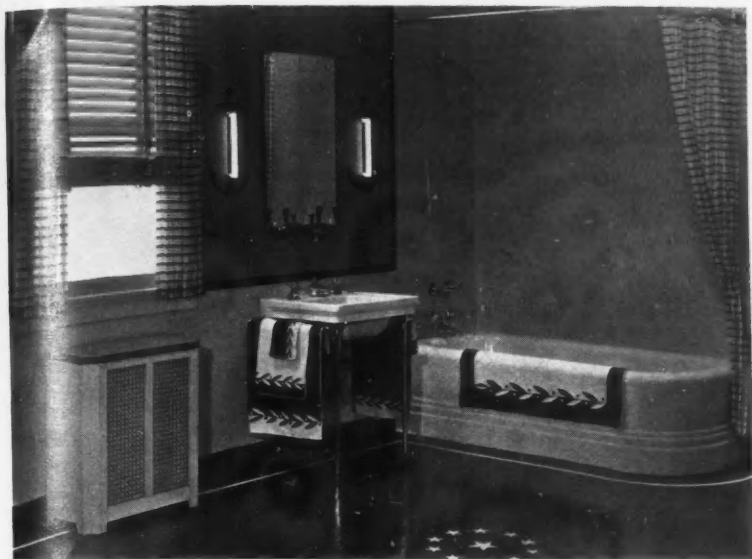
an additional toilet adjoining the living rooms, in the form of a small powder room, and a second bathroom for the use of servants. When bedrooms are on different floors, there should be at least one bathroom on each floor. Where bedrooms number more than three, one bathroom for each additional two bedrooms makes a happy balance. In more elaborate homes, there is often a complete dressing room and bath each for milord and lady. Each bedroom will have its private bath and in addition there will be convenient half-baths and showers.

Plumbing costs can be reduced by placing bathrooms over or near each other or near other plumbing such as kitchens, etc.

Next to convenience, privacy is of paramount importance in locating a bath. Preferably it should open off

In the residence of Mr. and Mrs. George M. Mann in San Francisco, the master bath is tiled to the ceiling in a flesh color with a base of T'ang red with a thin gold fluting. The red and gold strip is repeated around the room at lavatory height with another band near the ceiling. The back wall of the tub recess is a highly decorative tile panel in beautiful tones of pink, light rose, pale blue, greens, and browns. The plumbing fixtures are in T'ang red with fittings of gold plate. In the boys' bath the main feature is a continuous border of cowboy inserts in blue-greens, buff, white, and yellow. From Gladding, McBean & Co.





This bathroom is unusual in that it is covered from floor to ceiling with linoleum. The floor of heavy linoleum has a light feature strip and an inset pattern of stars. The walls of thinner linowall have decorative anchor insets accenting the tubular lights. All linoleums supplied by the Armstrong Cork Products Company.

the bedroom instead of the hall. Whenever possible toilets should have separate compartments which may be part of the main bathroom or may be accessible from both the bath and the hall or any adjoining bedroom.

Housing regulations require a window in every bathroom. This should never be placed over a tub which is equipped with a shower or in a shower stall. If a medicine cabinet is provided at the side, a window can be placed over a lavatory. Frosted glass or glass blocks are often selected for bathroom windows to admit light and at the same time to assure privacy in rooms which are close to a neighbor.

Doors should normally swing into the bath so that they can be easily closed from within. However for economy of space they may swing out into the bedroom or hall. Felts can now be installed on the doors so that when they are closed the felts are released and drop down to the

floor, sealing the crack, preventing drafts and increasing privacy.

Walls can be curved to the floor and corners can be rounded leaving less room for dust and making the bathroom more sanitary.

Having decided upon the location, size and requirements of the bathroom, wall and floor coverings must be selected from the infinite variety available. If you wish your bath to be fully tiled, there are small tiles and larger, more architectural tiles and many colors from which to choose. If you decide upon a half wall of tile, a proper, attractive cover must be found for the other half. Washable wallpaper, linoleum, hard plaster tinted or enameled, metal, structural glass, marble, wood paneling providing water resistant varnishes are used, or several sheet composition materials are on the market. Floor materials are numerous: tile, rubber tile, linoleum, parquetry or even carpeting. You may indulge your most

A light and airy bathroom in the home of Mr. and Mrs. Cernitz. Unusual features are the recessed cabinets of deep peach color and quilted pads, indirect lights, and mirrors effectively used to give the illusion of dressing room windows continuing ad infinitum. Rugs of sand color blend in with the walls and cabinets of off-white. Another interesting point is the unusual plumbing fixtures. Marlite was selected in this instance for baths and kitchens. Milton Black, architect.



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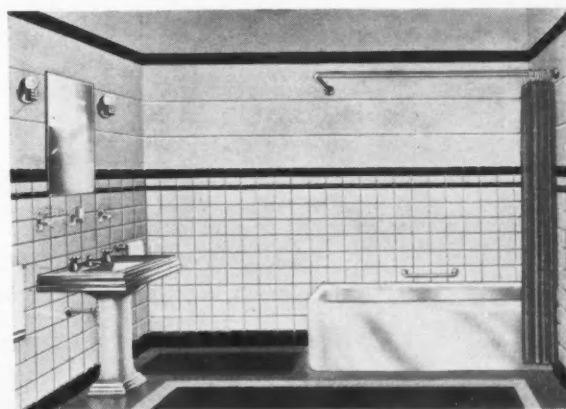
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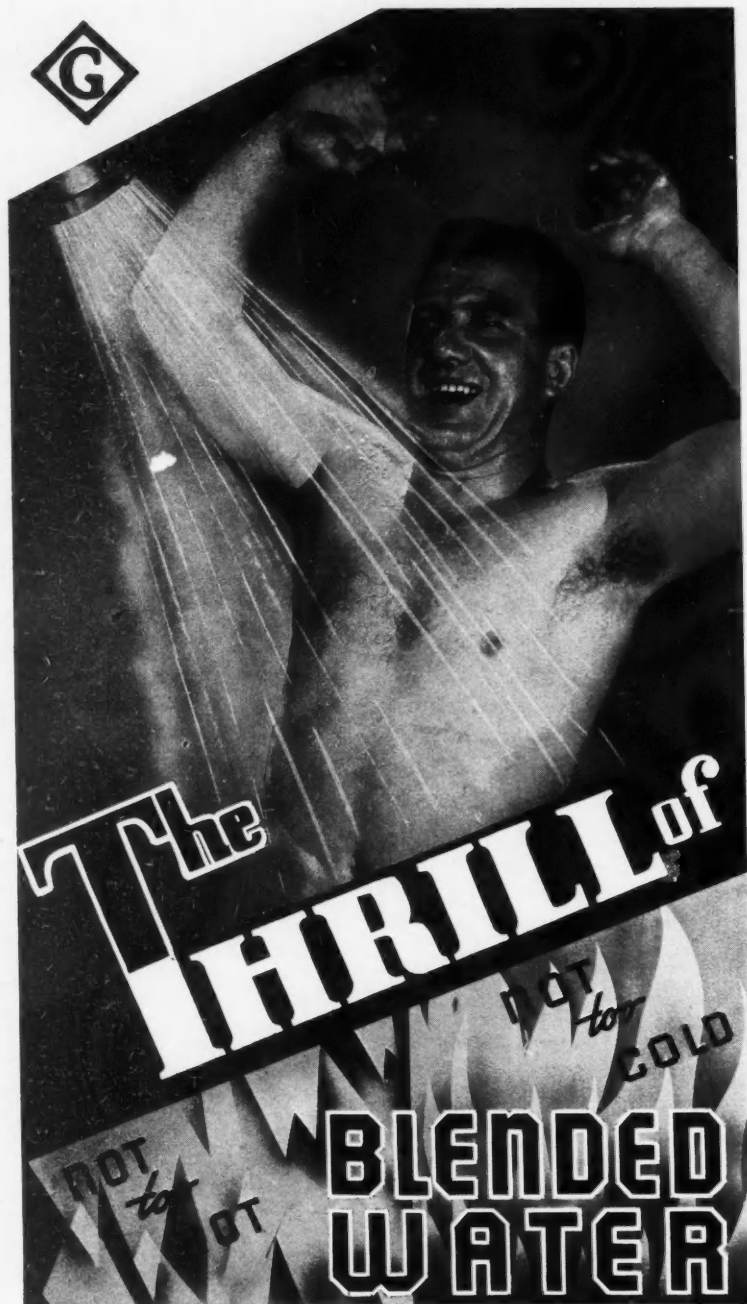
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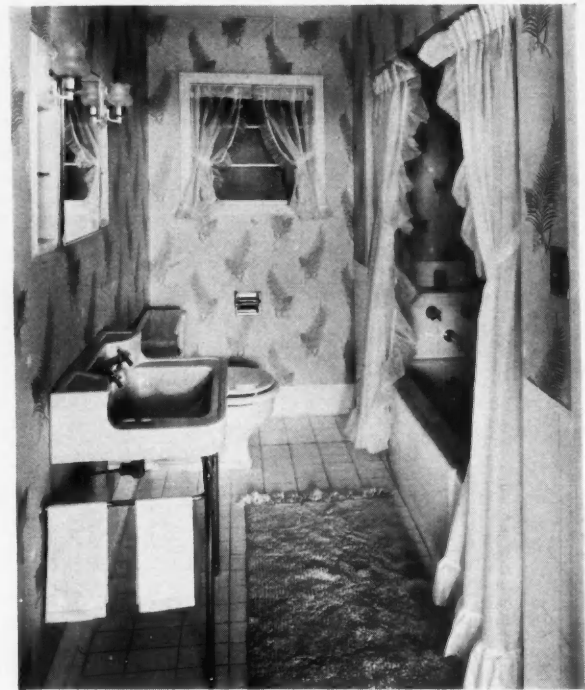
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This modest bathroom is made beautiful as well as practical by the use of colorful wallpaper, crisp drapes, and Gladding-McBean's new reeded tile. Around the top of the tub is a useful as well as ornamental shelf. Contrasting with the colorful paper and accessories is the whiteness of the fixtures which are the Neuvogue pattern of the Crane Co.

extravagant fancies, letting your purse be your guide. It is well to remember however that the materials must withstand daily cleaning, splashing water, high temperatures and steam.

And now for the fixtures. In this you may be as conservative or as giddy as your heart desires. White fixtures allow a larger latitude in color schemes. Colored fixtures are charming but some of them show every spot and high water mark more clearly than white, especially the dark shades, so do not choose black unless you can afford a little darky to do the daily polishing.

Tubs are shaped and streamlined almost to order. Some even have waves on the bottom to prevent slipping. The new square tubs allow for variety in the arrangement of

the bathroom and provide a seat for comforting footbaths.

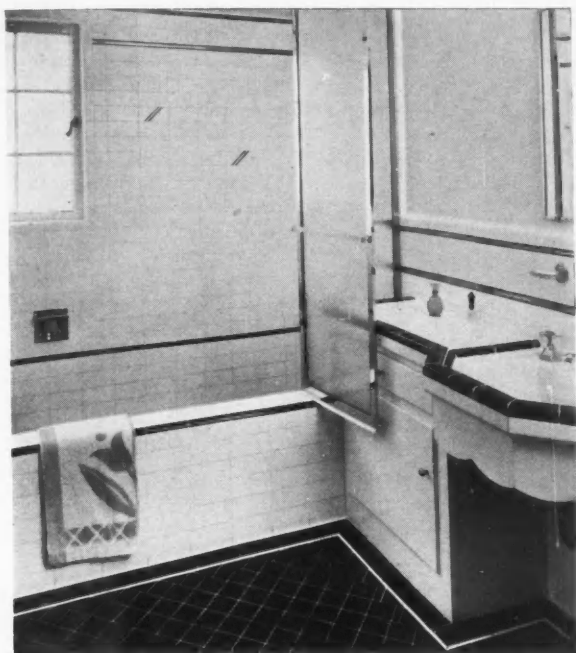
The man in the family will probably want a shower. New shower bases prevent leakage, and glass doors are sliding down in price to within the reach of most home builders. There are now entire shower compartments made of glass and mixers for the water, some of them thermostatically controlled, assure constant and even temperatures.

New styles in lavatories fill an entire showroom. Those without legs leave the floor space open and facilitates cleaning. Lavatories with slender legs and towel racks attached on the sides are beautiful as well as practical, while for royal luxury there is the lavatory set in a dressing table.

The new toilets are not only quieter

A luxuriously modern yet Romanesque bathroom in that the floor and lower part of the walls are covered with golden vein marble. The ceiling and wall above the wainscot are done with Sanitas in warm ivory. The lavatory is of vitreous china with octagonal legs of chromium plate. All fixtures colored India ivory are supplied by the Crane Co.





In the home of Mr. and Mrs. Elliott in Glendale the bath is fully tiled with walls of matt white and floor of midnight blue. The entire tub is of tile on a concrete form poured simultaneously with the building's foundation. All tile supplied by the Pomona Tile Mfg. Company.

but streamlined and easier to keep clean.

Medicine cabinets are large and roomy, of metal, wood or glass with large plain or etched mirrors. To have the etching interfere with the reflection seems foolish but happens quite often.

Simple lighting fixtures or specially designed ones should all serve the same purpose: adequate light. Some cabinets have light panels on either side. Lights may be concealed in the walls or ceiling behind flush panels. Making-up and shaving require a good light while a small night light will save a stubbed toe. Electrical outlets should be convenient for shaving, hair-curling, vibrators, etc.

Electrical heat is quick and instantaneous for cold mornings before the gas furnace is turned on or when heat

is wanted on a chilly morning in the bathroom only.

For summer and general ventilation, fans are now both adequate and silent.

Window treatments should be practical. The variety of rubberized silks and washable cottons, terry cloths and linens is enormous and in some bathrooms Venetian blinds are used without curtains.

A visit to any bath and closet shop will reveal the multitude of colors available and bath towels from little wisps to huge sheets with matching wash cloths and mats to tempt many a feminine purse. Not to mention the soaps, salts, perfumes, water softeners and million and one doodads, all of which help to bring today's bath to an acme of delight and perfection.

This bathroom makes a strikingly modern ensemble with walls of ivory colored carrara glass with horizontal liners of flesh tinted mirror. The floor covering is Armstrong's rubber tile in brown and copper tones. Above the lavatory structural glass brick admits light while giving strict privacy and is ornamental as well. The streamlined fixtures are by Crane



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Time was when any well-educated woman, possessing tact, a gracious manner, and a pleasing personality, was eligible for employment as a hostess in a hotel, apartment-house, tea-room, cafe, or club, but employers of today look to authorized schools. The hostess is now trained for her duties just as definitely as the lawyer, teacher, doctor, or private secretary trains for his profession.

The beginner in hostess work will find it a tremendous advantage to be able to operate a typewriter and a "PBX" telephone switchboard; we have found that the employer usually gives preference to the applicant who can assist with such work in cases of emergency.

The time of a professional hostess is not, as a rule, fully occupied, and those who have had the advantage of a thorough training in the handling of business and social correspondence are in demand for the more exclusive hostess assignments. It requires a much longer time to qualify for a combination position as Hostess-Secretary, but such workers earn more from the beginning of their careers.

It should be remembered that short courses in Hostess and Apartment House Management, requiring from six to twelve weeks, have a strong appeal to women in need of immediate employment, while only a limited few are prepared to devote nine to twelve months to preparation for the more exclusive assignments where the work of the hostess is combined with that of private secretary.

Ambitious women who wish to make the most of their natural talents, plus a cultured background, should plan on attending our classes for a term of one year. The Hostess-Secretary possesses a combination of technical skill and abilities which insures economic security from the beginning of her career. This complete course includes a thorough training in the duties of a Hostess, Apartment House Manager, Business and Social Secretarial Science. Day and evening classes. Reservations should be made ten days in advance.

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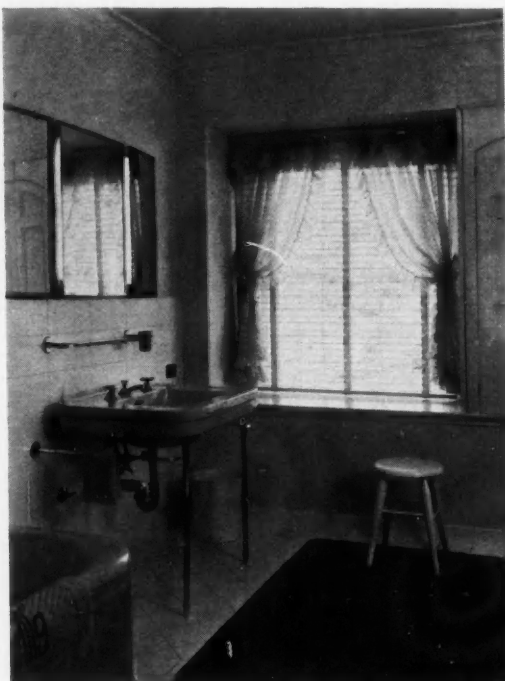
BOOK REVIEWS

EDWYN A. HUNT, a contributor to *CALIFORNIA ARTS & ARCHITECTURE*, announces that he has completed a book on modern art, decoration and furniture, to be published in the fall. Mr. Hunt not only is a writer on modern art, but is a lecturer at the University of California in San Francisco on this subject and has been working on his book for several years. He begins with the history and treatment of Japanese art as one of the main sources for modern, and then discusses modern architecture, building materials, glass, textiles, floor coverings, modern furniture, and the scientific method of handling color. The book will be illustrated with pictures from coast architects and decorators. Mr. Hunt feels that the coast produces some of the most worthwhile designs in America and, outside of a few straggling notices, has not received proper recognition for its contribution to the world of modern art. He is being assisted in the illustrations by F. Eldon Baldauf of San Francisco.

PAINTING IN OILS. By Bertram Nicholls. **WOOD CARVING.** By Alan Durst. The Studio Publications, Inc., New York. \$3.50 each.

OF unusual interest to both the student and the layman desirous of acquiring not only a working knowledge of the various branches of art crafts, but broadening their personal viewpoint and enlarging their vocabulary in the field of fine arts, "The Studio" How-to-do-it Series has been of great educational value. "Painting in Oils" and "Wood-Carving" are Nos. 16 and 17 of this highly instructive series, with four additional subjects now in preparation.

Aside from the fact that a "Studio" Publication is always a guarantee of fine craftsmanship in printing, illustration and binding, this particular series forms a collection of instructive data so selective and concise that those interested in the various subjects discussed can ill afford to be without the entire series.



The bath in the home of Mr. and Mrs. David May in Beverly Hills is comfortably roomy and is fitted efficiently and in good taste. The deep window reveals additional cabinet space. H. Roy Kelley, architect.

As a general rule I find the usual book of "instructions"—especially in the field of art—hopelessly inadequate. When it comes to painting an easel canvas, where the fine feeling of the individual is a paramount factor, it is a futile task to lay down any hard and fast rules for the student. However, before a painter hopes to create a masterpiece, he

must first master the mechanics of art—in short, master his tools and lay the foundation for a definite technique. These first important steps are just what Bertram Nicholls and Alan Durst have so clearly and practically outlined in their respective volumes. Both talented artists in their line, they present their subjects in a simple, lucid manner, free from "arty" mannerisms or obscure meanings. No one can help but derive much real working knowledge from a careful application of their teachings.

Mr. Nicholls speaks with authority; he is president of the Royal Society of British Artists, and one of the most esteemed of contemporary painters.

Wood carving is a subject which seems to have a particular interest for the amateur. The actual technique is readily learned by anyone who has natural aptitude. Both how and what to carve are adequately dealt with by Alan Durst in his book, "Wood Carving." The author is both expert and teacher. He has himself executed many important works, and his students at the Royal College of Art, South Kensington, have proved the merit of his teachings.

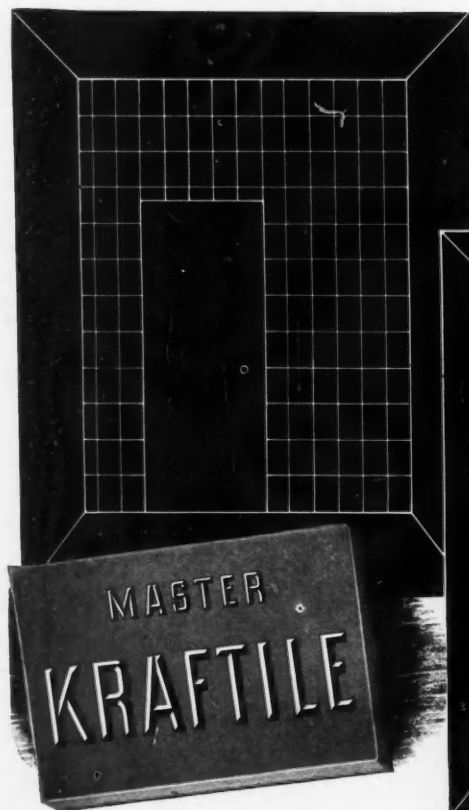
Both volumes herewith noted are profusely illustrated with remarkably fine reproductions notable for their instructive details.

BY EVERETT MAXWELL.

DECORATIVE ART 1938, "The Studio" Year Book. Thirty-third annual issue, edited by C. G. Holme. The Studio Publications, Inc., New York. Paper, \$3.50. Cloth, \$4.50.

IN A short introduction entitled "What is New?" the editor expresses the belief that "The world is not altogether happy with the starkness of architecture and decoration which has been in recent times proposed as an end in itself." What the present reviewer notes in many of these interiors is a blankness due not so much to any theory of simplicity or functionalism as to a lack of imaginative power on the part of the designer. This lack of imagination is very often evident in the plan itself,

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for imagination is necessary to see a problem as well as to solve it. This lack is further felt in the development of the heights and the openings which do so much to give human scale to a design. Too little use is made of the rhythmic possibilities of the repetition of a shape or the modulating effect of joining a line. Much of the furniture is very ingenious yet more elements and a greater correspondence between elements are necessary to allow that flexibility and that order-in-confusion which the informality of living requires. The scheme for living must be so evident in the design of the room that the disorder incidental to using the room will not ruin the design.

What characterized the interiors in the Yearbook of ten or twenty years ago was a certain homogeneity which is lacking in most of the work pictured in 1938. This homogeneity was partly the product of a stylization in living which has largely been abandoned. The association of well developed forms according to a traditional pattern resulted in a unity of character which was more the product of a place and an age than the work of any designer. The designer today must imagine and invent to produce style; or lacking a sense of style he must borrow the decorative effects of a more homogeneous period or depend on peasant irregularities to relieve the poverty of his imagination.

The real creation of the architect is not the wall, the floor, the roof, the rug, the chair, or the lamp, but the melody which is made by the wall, the floor, the roof, the chair, the lamp, the sunlight falling through the band of high windows, the sight of the terrace outside, the sound of running water. It is melody which most of these interiors lack. Melody is the outcome of a pattern for living. The architecture is complete only when the pattern is complete. Architecture as a whole is limited not only by the architect's capacity to design but also by the occupant's capacity to live. Poverty of living produces poverty of pattern; richness of living produces richness of pattern. This, I believe, accounts for



The boy's bath in the home of Mr. and Mrs. Emerson Spear in Pasadena is paneled in pine with dark brown linoleum floor and yellow fixtures. William McCay, architect.

the disappointing nature of much modern work.

In any selection which is international in scope one is apt to search for national differences. An earlier grouping by the editors according to nationality has been abandoned, and it is becoming increasingly difficult to place a building geographically. To the earlier forces such as mass

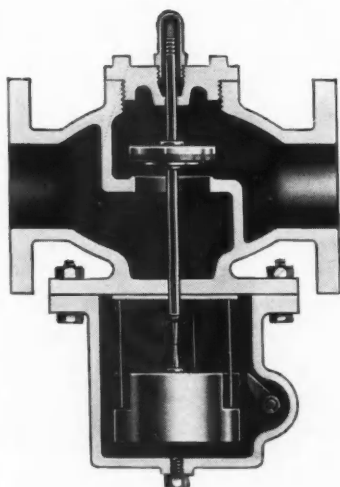
production, transportation, world fairs, etc., which tended to erase national boundaries, another has been added: Adolph Hitler. Architects Walter Gropius, Marcel Breur and Eric Mendelsohn are but three of the world's leading modernists and former residents of Germany whose residence is listed as U. S. or England in the index of "Decorative Art 1938." Here they, and many others like them, have formed partnerships with established architects or taken posts in leading architectural schools where their influence will be great.

"Decorative Art 1938" is divided into the following sections: The Exterior, Halls and Staircases, The Living Room, The Dining room, The Bedroom, The Bathroom, The Kitchen, Pottery and Glass, Metalware, Lighting, Furniture, Textiles. Each section is prefaced with a running commentary by Esther Meynell. The work of forty Americans is included of which eight are Californians. One index lists the work according to designer, and a second index lists it according to manufacturer and agent.

By HARWELL HARRIS.

SPACE FOR LIVING. By Paul T. Frankl. Doubleday, Doran. \$3.50.

MR. FRANKL has just delivered the manuscript of his new book, "Space for Living" to his publishers. The book will be profusely illustrated with excellent photographs showing the recent work of the author, and will present a new departure in book making due to its original conception. On the right hand page will be a full page illustration and on the opposite left will be found a long caption not only giving a descriptive analysis of the illustration but also the logical reasons that prompted the work. The continuity of the text will be presented in a special column running from cover to cover on the left page discussing the decorative art movement of today as it appears to one who has had a definite hand in its formative stages. The book will be available this fall.



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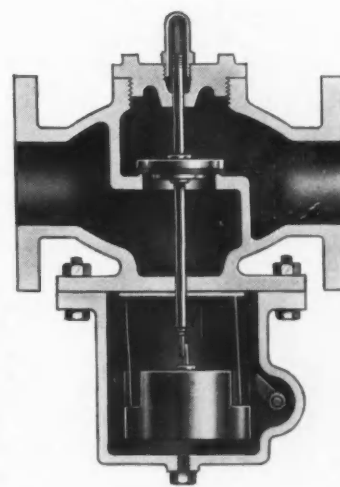
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MODERN DESIGN MATURES

(Continued from Page 19)

integrity will bring the best results when an architect applies them, who has his endowment of that immeasurable, imponderable sense, which integrates practicalities into a thing of beauty.

He might win awards and honors, but whether he can be happy about what he has done, whether he has added true enjoyment to the life of others and done away with discomfort and friction, is best and ultimately decided by the client to whom he has given his devotion.

AND WHAT THE OWNERS SAY

Editor's note: In looking through Mr. Neutra's files the following letters from enthusiastic clients were disclosed, in which they express their happiness and comfort found in the modern home.

Mr. and Mrs. Barsha, whose home is illustrated above liked the idea of a modern home but at first were a little dubious of its livableness. They have lived there a year now. "Long enough," they feel, "to give us a hint of the pleasure we shall get out of it in the years to come. Our lives have been far richer because we gritted our teeth and, despite opposition, went ahead with a modern house. Home has become to us not just a place to sleep and eat, but a living something from which we get a spiritual and physical benefit.

The larger areas of glass which so many people deride give us constantly changing views of the landscape. They make each room seem to project itself into the landscape and we get a feeling of living in the open without having to suffer any of the discomforts. They make every room cheerful despite the weather." As for the architecture, they



In the home of Mr. and Mrs. Leon Barsha in North Hollywood. The living room windows overlook the golf course and distant mountains.

feel that, "the old arguments against modern architecture are false, that if one studies it and gets close to it, he will learn to appreciate it. What, to the uninitiated looks like angular, sterile, boxiness is actually good, clean, simple line and plane, unencumbered by useless ornamentation. As good art must be simple of line and thought, so must good architecture."

"How different is it the moment you look deeper into it, the moment you live inside!" exclaims Miss Luise Rainer.

Mr. Edward Kaufman of Los Angeles says, "It has been my experience to find that when the word 'modern' is mentioned to the average person, they immediately conjure mental pictures of, to coin a word, 'jazzury.' This is soon dispelled after a visit to my home, and I am invariably greeted with the exclamation of, 'I didn't know it was going to be like this!'"

Mrs. Lillian Richter in Pasadena has different problems but she likes, "the built-in furniture which must stay where it is put. No wasting energy dragging it from corner to corner for just no reason. I like the beds built down to the floor, so there can be no dirt to sweep out. But the whole family including our puppy, enjoys the flat roof, which we use as a solarium. Being able to use our roof gives us so much more space on this fifty foot lot. I find that the great panes of glass do not require a great deal more cleaning than woodwork, and as no lace curtains or window shades are needed, probably my glass walls are no more trouble than the windows in an old-fashioned house."

Mrs. Ruth Ruben at the Uplifters' Ranch in Santa Monica is another woman who likes her modern home. "I have lived in many houses, in many cities and I ask myself now why I enjoy this house more than any other? The relation and harmony of the house to the daily life of my family and to the particular locality in which it is built is perhaps the answer. The simple beauty of design becomes ever more pleasing to us esthetically, since there are no false or superfluous adornments of which to tire. It is a happy house, bringing the California landscape indoors through the large glass areas, making the outdoors and indoors practically one when we choose to open our large sliding glass doors. We feel it an honest background for our life of today and in its truth and intelligence we find beauty."

Mrs. Frank Davis of Bakersfield, whose home will be illustrated in the next issue, writes: "Our home seems to grow more precious as the days go by. While it has only five rooms we never feel that we are living in a small house. The many windows plus the very nice arrangement of built-in divan and couches give us a feeling of spaciousness and rest that is impossible to obtain in any other type of design. The grouping of the built-in features

allows a cozy gathering of a few friends or easy uncrowded entertainment of a party. We like very much the way you utilize every bit of space by placing shelves and closets behind wall paneling whenever possible. We are very pleased with the compact floor plan which calls for no wasted steps."

Mr. Harry Koblick has the soul of an artist and feels that, "Silverlake is an ever changing picture which your windows frame to perfection. Structurally, the building has fulfilled and weathered all types of climatic conditions without faltering at any point."

Mr. Joseph Kun has very definite ideas and says: "We would not enjoy living in any other kind of structure, without taking advantage of the many useful new things, which are available now and are thankful to you, in directing and assisting us in accomplishing the desired home."

Mr. George Kraigher of Texas may have worried about his modern home but now feels that, "the house is quite a landmark and I have heard only good comments, which is especially remarkable considering that this part of the world is remote from the beaten track and most of the people are entirely unacquainted with the modern trends.

But Mrs. Hofmann, whose house is illustrated in this issue, is by far the most determined of all. She expresses herself as follows, "A functional house is not merely 'a machine for living' but a scientific evasion of the unnecessary irritations of the business of living. . . It's a real and satisfying outlet for that driving pioneer spirit that still bubbles in us D.A.R.'s. That a modern woman can urge the sticking of gingerbread on the steel and concrete achievements of the more progressive male is not credible. Or that she can be content with bad imitations of period furniture that is not even convenient for her to use! When are they going to realize that 'imitations' are always 'fake' in architecture as in art. . . Mrs. Hofmann further adds a comment on the conveniences of the modern house. "I could not possibly manage a house of this size adequately with an untrained servant, give half of my day to my child and yet add time for creative work except in a house so designed that a worked-out routine can be placed in the hands of any servant—and it runs. I remember that when I was a child our house seemed to stay clean for a week without retouching after the great spring cleaning. Built-in furniture that need not be moved, that can be vacuumed without bending and pushing and struggling makes it possible to have a 'spring cleaning' in each room once a week. And it stays clean. . . One has to learn to live in a modern house—and as you learn your life becomes free of clutter and fuster. There is time during the day for the woman to feed her mind—a place at night for a mind to rest."

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